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Kramer: The U.S. and Israel—It Will Get Worse

Paris on Park Avenue: La Coupole Comes to Town

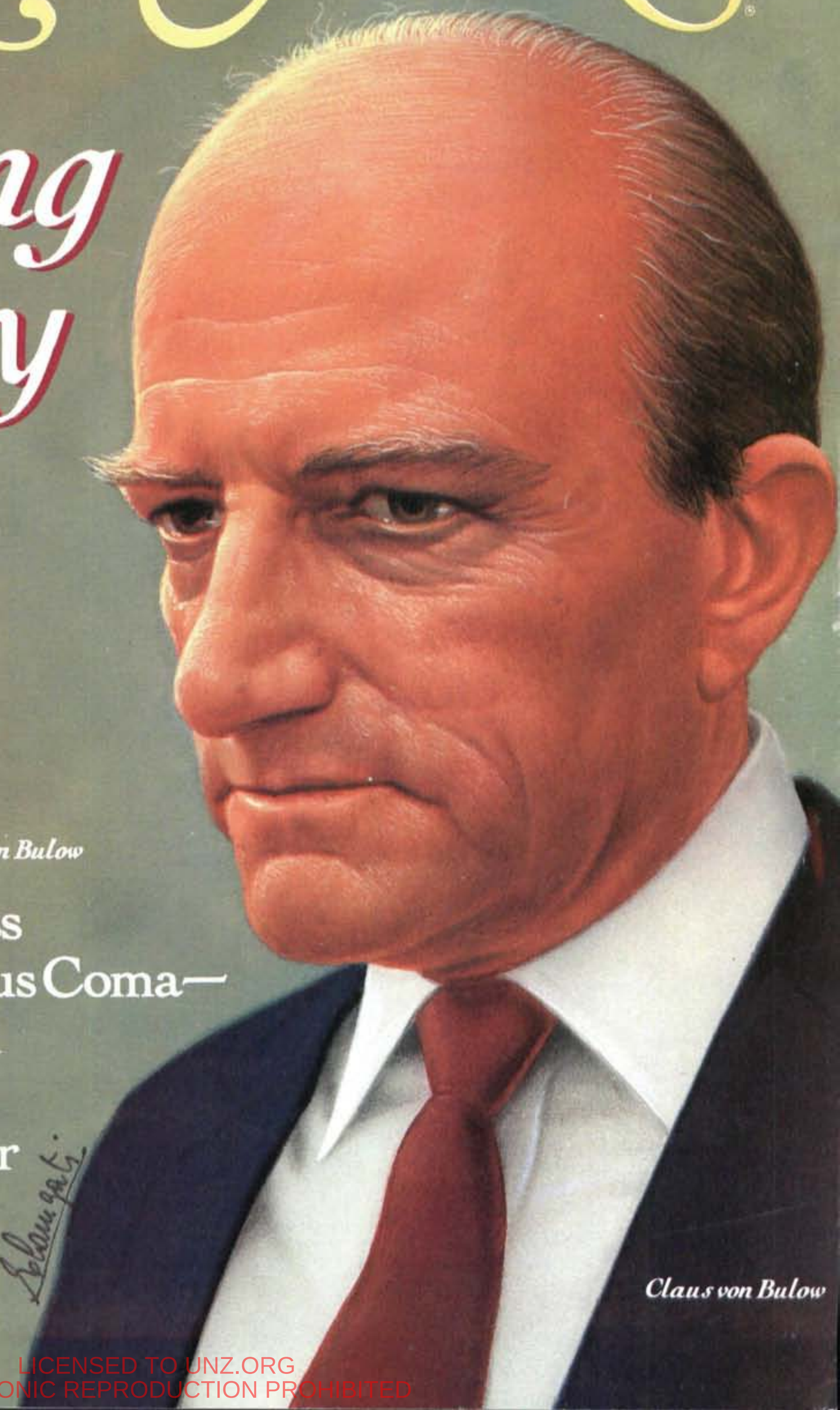
NEW YORK®

Sleeping Beauty

By Lally Weymouth

Sunny von Bulow

A Newport Heiress Lies in a Mysterious Coma—And Her Husband Goes on Trial for Attempted Murder



Claus von Bulow

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Which is the lowest 100's? (Hint: it's not Carlton.)

Now is the lowest tar 100s. But it's easy to see why some people think the right answer is Carlton. Carlton's been advertising itself as lowest for a very long time. And, in fact, at one time, it was.

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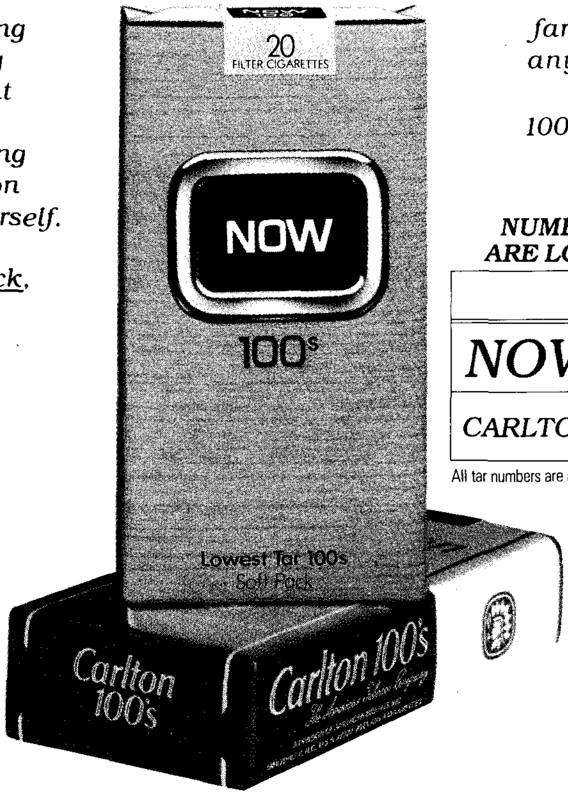
And Now 100s Box is by far and away lower in tar than any other 100s whatsoever.

Which is the lowest 100s? No need to guess–Now.



NUMBERS DON'T LIE. NOW 100s ARE LOWER THAN CARLTON 100s.

	100's soft pack regular	100's soft pack menthol	100's box
NOW	2mg	2mg	Less than 0.01mg
CARLTON	5mg	5mg	1mg

All tar numbers are av. per cigarette by FTC method.

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av. per cigarette by FTC method.

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They had a mansion in Newport and a Fifth Avenue apartment. Their circle of friends stretched across the ocean. She was the doted-on daughter of a utilities czar, one of the great beauties of her time. He was an English-trained lawyer who had once been an executive for J. Paul Getty. Sunny and Claus von Bulow were part of America's social aristocracy. But all their advantages couldn't preserve them from tragedy: Today, Sunny lies in a coma from which doctors say she will never recover, and Claus is going on trial this week for her attempted murder.

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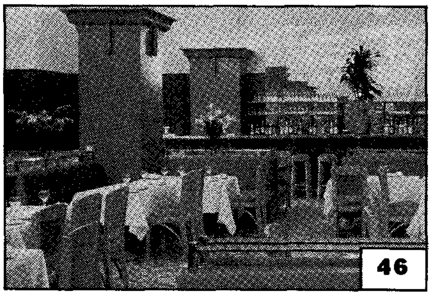

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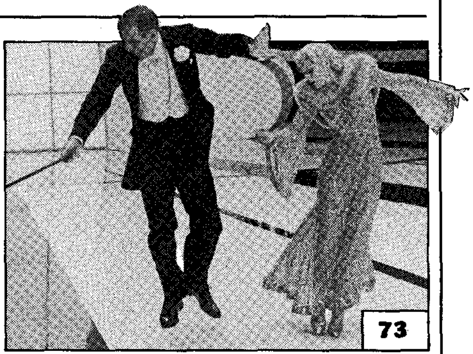

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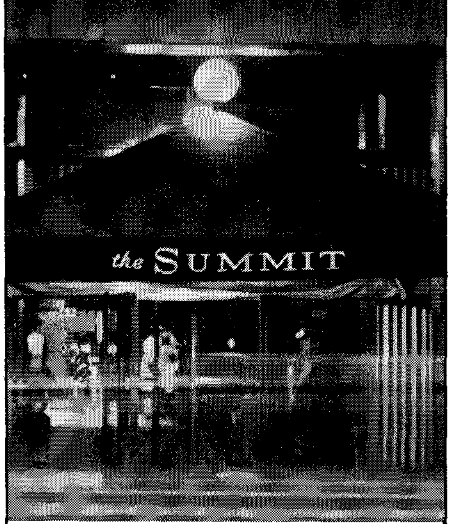

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LETTERS

On the Sidewalks of New York

"THE HOMELESS: THE SHAME OF THE City" [by Randy Young, December 21] is an excellent report on the human tragedy that, in the name of de-institutionalization, is taking place in the city. Even scarier is the fact that there are no plans to correct it. I believe, however, that the title of the article should have been "The Homeless: The Shame of the State."

Luis R. Marcos, M.D.
Director
Office of Mental Hygiene
New York City Health and
Hospitals Corporation
Manhattan

"PUT A BAND-AID ON THEM, TEACH THEM how to swim, and get them out"—this was the message that pressured me and others to discharge patients from a state hospital in which I was a psychiatric social worker. The fact that de-institutionalization was not working, and that many mental patients were being discharged to furnished rooms or unsupervised living situations, has a direct correlation to the plight of the homeless ex-patient we are seeing on the streets today. The system the state hoped would work—chiefly auxiliary services, in order for the patient to remain in the community—was and is a farce. At that time it was apparent that many patients were unable to utilize these services. What they in fact needed was a safe, supervised environment where they could receive medication, therapy, and medical services.

On a recent visit to the 25-bed inpatient unit in which I once worked, I was not surprised to learn that the census had climbed to 40, some sleeping in hallways. Some of these people, unfortunately, are destined to become "The Homeless."

Robert C. Perez
Assistant professor
Fordham University
The Bronx

The Asphalt Jungle

AS PRESIDENT OF AN EXECUTIVE-SEARCH firm in New York City, I can readily identify with Randall Rothenberg's article ["The Headhunters," December 21]. I don't use the techniques described, but some years ago, I spent a brief, unhappy period with a firm here that used many of the methods described to trick company employees into revealing the names of key personnel. One of our best phrases was "I know I'd remember the name if I heard it." My advice to potential victims: Do not let your employees give out names and extensions, and stop publishing a Christmas-card list with home addresses. I personally subscribe to the theory of building networks and good "word of mouth."

Burns E. Cameron
Manhattan

WHILE NOT TOTALLY CONDEMNATORY IN tone, your article will probably only increase many people's distrust of the corporate headhunter. Certainly there are unscrupulous people in this business. There are many others, like myself, who find executive recruitment stimulating, challenging, and immensely rewarding. While the sort of subterfuges you describe are not practiced at my firm, they are certainly not unique to our profession. Journalism comes immediately to mind.

Carol Brill
E. J. Lance Management
Manhattan

WIN PRIEM SAYS THAT THERE ARE PEOPLE in the business earning six-figure incomes "who in the real world wouldn't be making $100." This may have been true of the head-hunting business ten or fifteen years ago, but not today. Competition and more sophisticated clients have resulted in a vastly superior and experienced individual entering the recruitment business. Most of them are specialists who bring impressive backgrounds to the field. My seven department managers each spent many years working in advertising and marketing before they crossed over to the other side of the desk and became recruiters specializing in a specific area of advertising. This brings me to another fact in Mr. Rothenberg's story that needs correction. Jerry Fields Associates is as well known or even better known for the copy and art talent we place as we are for being number one in account-executive recruitment.

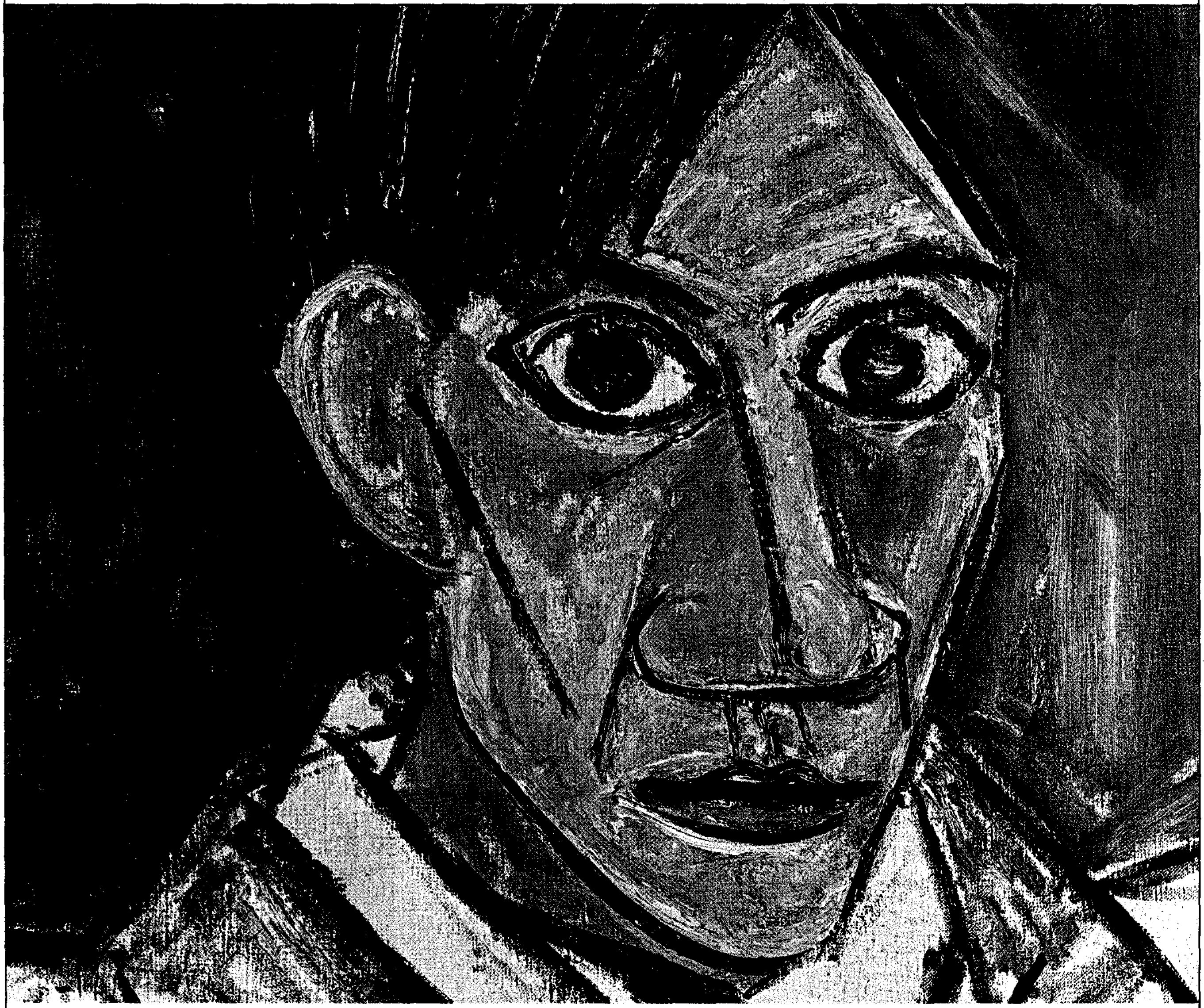
Jerry Fields
Manhattan

AS A PARTNER IN THE NEW YORK OFFICE of one of the "big six" executive-search firms noted in your article, please allow me to comment:

The portion of the article dealing with retainer-based firms is, on balance, fair

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, New York 10017.

TIME



20th Century Man.

Modernism is our institutional culture, and Picasso is one of its Old Masters; 20th-century art is unimaginable without him.

TIME Magazine's commitment to the instructive role of journalism was seldom so taxed as in dealing with Picasso. He is a paradox: the Old Master of modern painting; the hero of a spectacularly successful exhibition at New York's Museum of Modern Art. His name is familiar to cognoscenti and laymen alike.

But he remains for many a perfect enigma, the man who unaccountably gives faces more than the usual complement of noses.

Difficult as it is to explain Picasso in all his variety, TIME did it with characteristic panache, accuracy, economy, and with a sharp eye for the memorable detail, to show how Picasso's individualism, his immense self-confidence, and his aptitude for translating feeling into meaning, helped make him the preeminent 20th-century artist.

TIME's article was a rare performance, combining the beguiling prose of art critic Robert Hughes and the intimate pictures by David Douglas Duncan, for seventeen years Picasso's personal photographer.

For TIME's readers it was the best kind of intellectual pleasure: great learning presented with vast enthusiasm, and no pretension whatever.

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TIME

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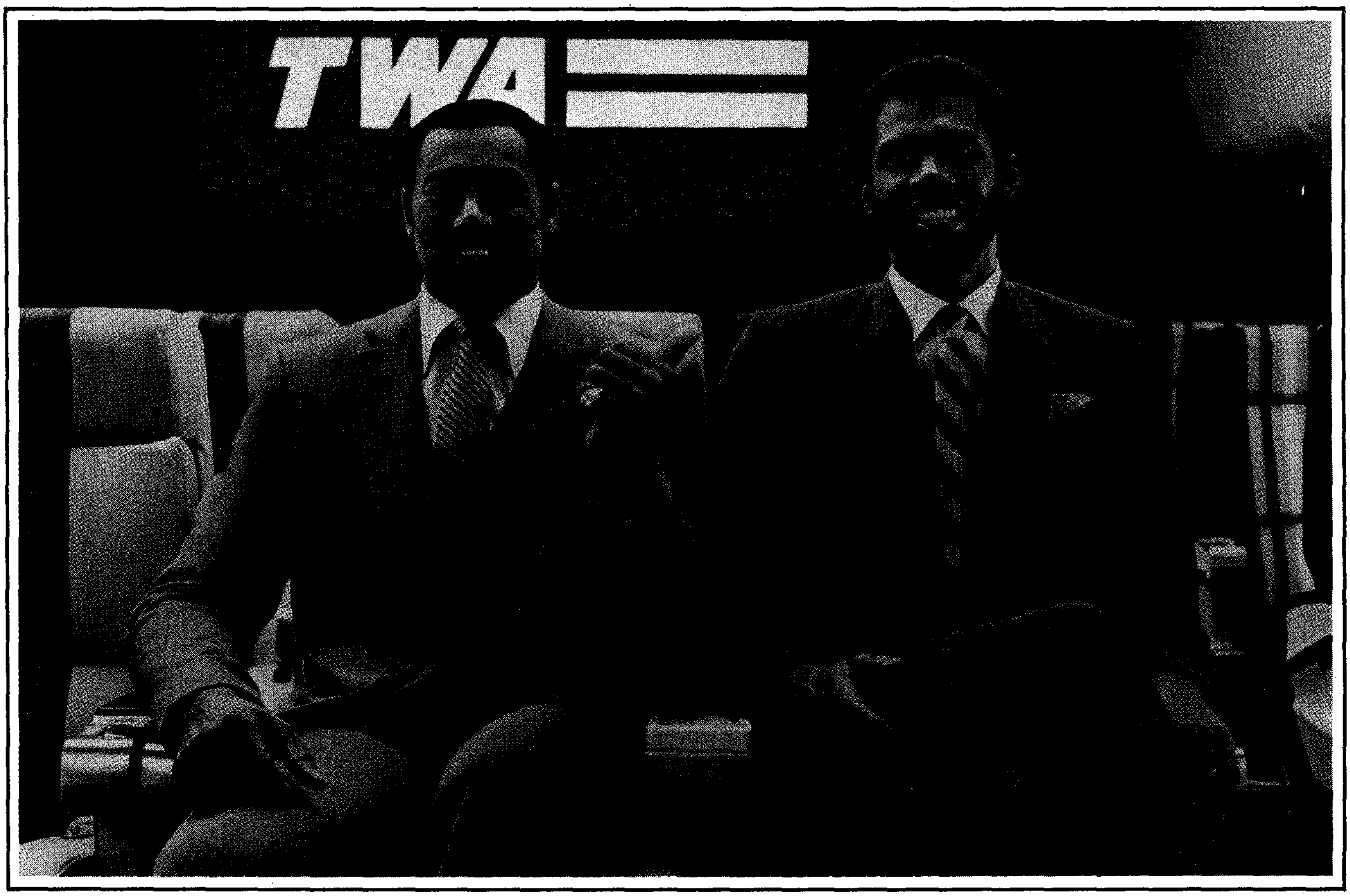

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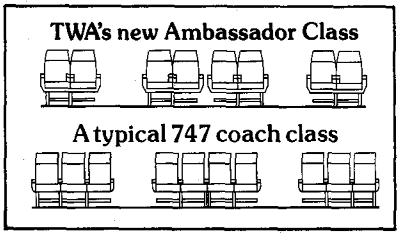

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and accurate. However, devoting the initial 66 percent of the piece to the deceivers and hucksters in the executive-search profession is akin to discussing the greater part of the medical profession in terms of quacks and malpractitioners.

Fortunat F. Mueller-Maerki
Egon Zehnder International, Inc.
Manhattan

RANDALL ROTHENBERG'S ARTICLE DOES not adequately articulate the difference between dedicated, professional firms and firms that do not feel bound by common ethical standards. Instead, it tends to paint our entire industry with the same brush of innuendo and misrepresentation. Our firm, as do other member firms, accepts the Code of Ethics and Professional Practice Guidelines of the Association of Executive Recruiting Consultants, a code which specifically prohibits such practices as the use of "subterfuge."

Russell S. Reynolds Jr.
Manhattan

Rave Review

THANK GOD FOR JOHN SIMON, THE ONLY critic I know with a definite opinion who is not afraid to express it. His review of *The West Side Waltz* ["Theater: Save Me From the *Waltz*," November 30] was accurate and very funny. I shall always turn to John Simon for some truth and sanity in a world where cultural lies abound.

Edward Lund
Hollywood, Calif.

Lasagna Anonima

IN THE OCTOBER 26 "BEST BETS" [BY Nancy McKeon and Corky Pollan], a lasagna pan sold by the Professional Kitchen was identified as Marcella Hazan's lasagna pan. While I am happy indeed when I see that the proper equipment for Italian cooking becomes available to American cooks, I was distressed by the unauthorized use of my name. I have no connection with the Professional Kitchen, nor have I given permission for the pan to be sold under my name.

Marcella Hazan
Manhattan

Correction: 47th Street Photo, at 67 West 47th Street, was listed in *New York*'s article on personal computers ["Wizard in Your Home," by Steve Ditlea, December 14] as a source of computer hardware. The store recently opened a branch at 115 West 45th Street with a department devoted to computers. Both stores will arrange to have the Apples and Ataris they sell serviced in New York City—there is no need (as the article stated) to send them to California.

THE OIL CRISIS

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ATTENTION TO DETAIL
TASTES BETTER.

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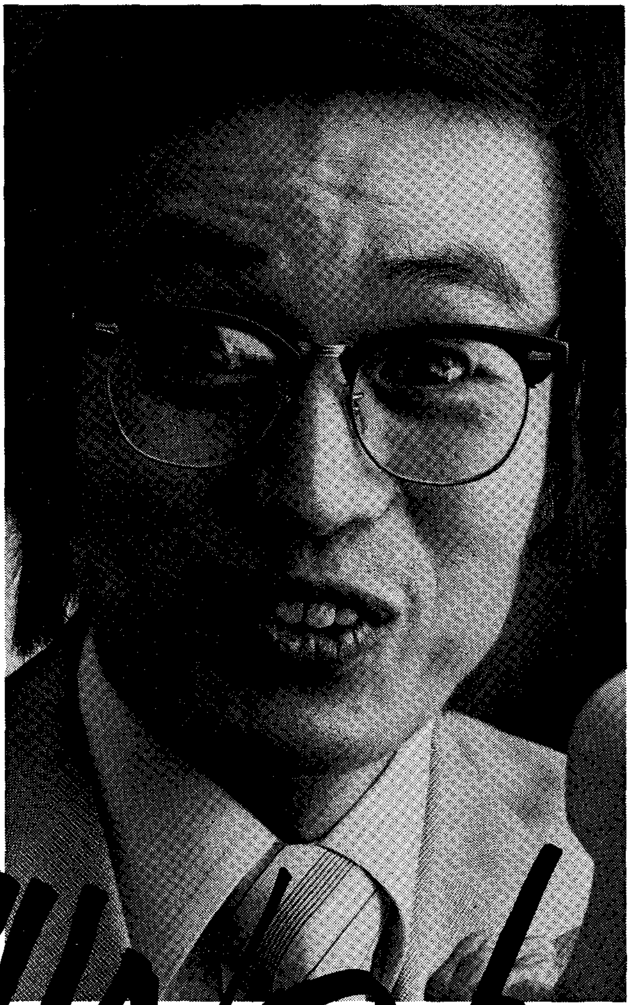

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Guam	4.50	3.60 B
Hong Kong	4.50	— C
Indonesia	4.95	— C
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Korea, Rep. of	4.95	— C
Malaysia	4.95	— C
New Caledonia	4.95	— C
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INTELLIGENCER

Church Groups Set to Oppose Writer's Posting to South Africa

ERNEST LEFEVER'S NOMINATION as federal human-rights chief was thwarted last year after questions were raised about his distribution of a *Fortune* article. The article supported the sale of an infant formula that critics claim contributes to baby deaths in the Third World.

Now President Reagan seems set to rekindle the dispute: He reportedly wants to name Herman Nickel, who wrote the article, as ambassador to South Africa.

"Naming Nickel would be downright dumb," said a Senate power broker. "It would raise the issues of the Lefever hearings again."

Nickel: *Disputed formula.*

Two years ago, Nickel, then a *Fortune* editor, contracted with a private policy center headed by Lefever to write a monograph on the infant-food controversy.

In what *Fortune* called a "spinoff" from this research, the magazine published an article in June 1980 in which Nickel described church groups who are lobbying against sales of the food as "Marxists marching under the banner of Christ."

The policy center reprinted that article and an earlier *Fortune* piece in which Nickel advocated doing business as usual with South Africa.

In early 1981, it was revealed that the Nestlé corporation—which makes the food defended in the article—had given grants to Lefever's center.

Church groups backing a boycott of Nestlé over the infant-formula issue predict an outcry over Nickel.

However, Nickel has said he was assured before undertaking the study that none of the funding would come from the infant-formula industry. Nickel said he dropped the work for Lefever when he learned about Nestlé.

"There's no evidence of any wrongdoing by him," said a Capitol Hill source, who predicted he'll be confirmed if the nomination comes through.

New Brew Seen For West 57th

THOUGH THE RUSSIAN TEA Room has vowed to hold out, there are signs that a major development is cooking on its block of West 57th Street.

"Somebody is assembling property," said a real-estate-industry insider. "I hear it's the Lefrak corporation."

A Lefrak official told *New York* the company plans to pull down 148 West 57th Street, a Lefrak building next to the Tea Room, and has "examined the potential" of the area. The adjacent buildings, 142 and 144–46 West 57th, were recently sold to a firm that says it isn't related to Lefrak. Some residents at 144–46 are being evicted.

One local activist, Ray Wallace, said he has heard of plans for a high-rise development that would stretch down 57th Street and involve a parking lot managed by and adjacent to Carnegie Hall, the Tea Room's neighbor.

"The Tea Room will not sell its building or air rights," declared an attorney for the restaurant, who said its owners are being pressed to sell.

Doonesbury's Creator Plots New Right Script

Dolan, Redford: *Conservative role for the Sundance Kid?*

POLITICAL CARTOONIST Garry Trudeau has turned to the Right to research a movie he's writing.

"The plot concerns a nasty New Right fellow who heads a political-action committee that targets harmless liberals for defeat," said Conservative Caucus chairman Howard Phillips, who allowed Trudeau to audit a Harvard seminar he taught on "A New Right Perspective on America's Future." "Basically, it'll be a caricature, but I hardly expected it to be friendly, and I appreciated that he did contact me."

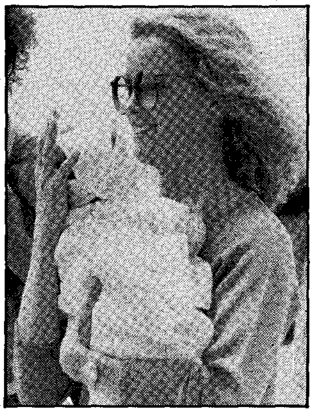
Trudeau couldn't be reached, but other sources said that Robert Redford has agreed to star in the project if it comes off. "I get the impression that the character he'll be playing is primarily based on Terry Dolan," added Phillips, referring to the head of the National Conservative Political Action Committee. "It would have to be Dolan. He's the only one on the New Right as short as Redford."

Jessica Lange Sued for Alimony

JESSICA LANGE RECENTLY had a baby, reportedly by Mikhail Baryshnikov. But she hasn't been forgotten by her estranged husband, Paco Grande.

Claiming that he is blind and living on Social Security, Grande, a former film teacher, is suing the actress for alimony in New York Supreme Court. "She says that she shouldn't have to support him, but Mr. Grande hasn't been able to work since his eyesight really worsened. He lives in a building off the Bowery," said a source. "He needs $2,000 to $3,000 a month, and she earns in excess of six figures a year."

An attorney for Lange wouldn't comment. Grande's lawyer said, "This case has importance to men regarding their rights if they are disabled."


Lange: *Men's-rights issue.*

BY SHARON CHURCHER

Photographs: top, Mark Haven; center left and right, Wide World; bottom, Laforet-Simon/Gamma-Liaison.

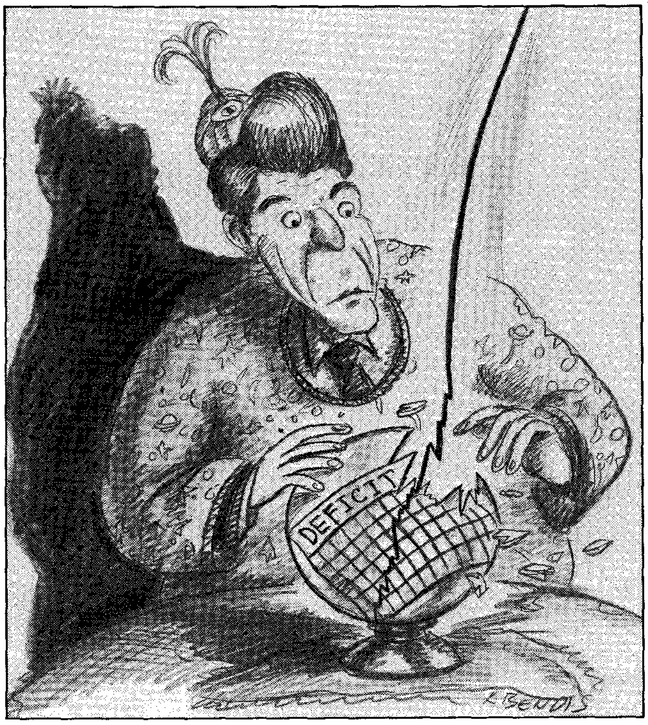
The Bottom Line/Jack Egan

HOW MUCH OF A REBOUND?

Beyond Wishful Thinking

AS THE NEW YEAR BEGINS, THE ECONomy's in a deep recession, with no bottom yet in sight. Economic analysts, however, are already looking beyond the free-fall to the shape of the recovery that lies somewhere ahead.

The consensus is that the economy will hit bottom early in 1982 and start rebounding in the spring or early summer. After that, agreement ends.



Reagan's little surprise.

Treasury Secretary Donald Regan and other administration officials confidently predict that the upturn late this year will be vigorous and sustained, leading to long-term economic recovery. This forecast fits in neatly with the supply-side theories at the core of President Reagan's economic policy. Therefore a strong element of wishful thinking is involved.

Less partisan analysts foresee an anemic recovery, with a number of trouble spots possibly aborting the rebound soon after it begins. They also predict the following:

☐ Unemployment will keep rising. It will probably top 9 percent soon and could reach 10 percent—11 million jobless. Any reduction will likely come slowly. Impatience with the unemployment situation will create problems for the administration as national concern shifts from inflation to the job problem.

☐ Consumers will be cautious about spending as long as unemployment stays high, preferring to put money into savings. Since consumer spending accounts for two-thirds of the gross national product, this caution will dampen a rebound. The increase in savings, however, will make it somewhat easier for the government to finance the fiscal 1982 deficit, since banks will have plenty of money to spend on treasury bonds and the like.

☐ A financial crisis or a major bankruptcy could send tremors through the economy, prolonging and deepening the recession. There are several big industrial and financial basket cases. The savings banks and savings-and-loan associations are still in deep trouble, despite the decline in interest rates.

☐ A default by Poland on its loans to Western banks could also cause shock waves. Although United States banks do far less lending to Poland than do West German banks, a default could still produce big write-downs against earnings for America's largest financial institutions and might lead to a re-examination of all loans to foreign governments.

☐ The dollar should remain strong throughout 1982, buoyed by the uncertain international outlook, high domestic interest rates, and a further reduction in the U.S. inflation rate. The dollar's high price will keep a damper on American exports, however, hindering the economy's performance.

☐ The next round of personal-tax cuts, another 10 percent, comes at midyear. The Reagan team expects these cuts to fuel the recovery, but if interest rates start climbing again, consumers may continue to save rather than spend. The 5 percent cut that took effect last October has been all but wiped out for most workers by the new Social Security–tax hike, which is just now starting to affect payroll checks.

☐ The drop in the inflation rate is the one positive sign these days. The consumer price index for 1981 ended up below 10 percent, staying in "single digits" for the first time since 1977. In 1980, consumer prices rose 13.5 percent. With energy prices still soft, grain prices depressed, and the decline in inflation keeping most other commodity prices down, there is a good chance that inflation will continue to improve this year. Allen Sinai, senior vice-president of Data Resources, expects the consumer price index to fall to 5 or 6 percent by the middle of 1982. The key to continued easing of inflation, he says, lies in wage settlements: "If settlements come in at the lower part of the 6 to 10 percent range, that will help to sustain the improvement in inflation into 1983 and maybe 1984."

The real question hanging over the economy in 1982 involves the continuing head-on collision of the government's monetary policy (involving the money supply and interest rates) and fiscal policy (involving the budget).

The Federal Reserve Board, believing itself alone in its battle against inflation, continues to keep a tight lid on the money supply, even as the recession deepens. Although interest rates have retreated from last summer's highs, they remain at uncomfortable levels, as the continuing depressions in the automobile and housing industries show.

During past recoveries, the Fed has always loosened the monetary reins, for more money means lower interest rates and more borrowing and spending. But such a policy will be absent from the next upturn as the Fed keeps trying to curb inflation. Any recovery, it is feared, will send interest rates right back up as people start borrowing again. And the high price of money will take the steam right out of the rebound.

Exacerbating the situation is the prospect of those $100-billion federal-budget deficits in fiscal 1982, 1983, and 1984. They are proving to be the Achilles heel of the Reagan economic program. There has been a lot of debate recently about the importance of the federal deficit as a cause of inflation, but while the experts disagree on whether this year's $100-billion shortfall will burden the credit markets, they almost all predict that massive imbalances in the following two years will neutralize any rebound. Another dramatic rise in interest rates will occur as the federal government competes with businesses and consumers for scarce credit.

The burden is on the president, and

Illustration by Keith Bendis.

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It will keep your lips from touching the tar that builds up on the filter.

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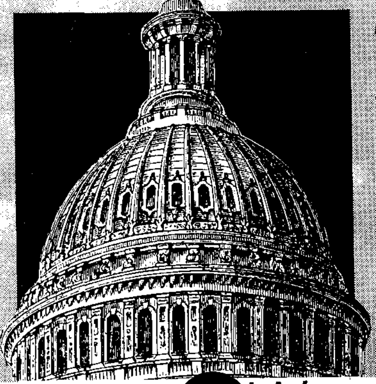
11 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Mar.'81.



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when he presents his economic and budget messages to Congress in the coming weeks he must tell us how he'll reduce the projected deficits. Any attempt to finesse the issue, to make overoptimistic forecasts, or to play tricks with numbers will surely backfire.

And the no-confidence vote by the financial markets could be cast almost instantly, as it was two years ago when Jimmy Carter dismayed Wall Street with his new budget. The recent drop in long-term-bond rates could suddenly halt, and long-term inflationary expectations would re-intensify. This would make it harder for financially pressed corporations to sell bonds, leaving their balance sheets in disarray.

"It's a pipe dream to think we can have this kind of strong public-sector borrowing and also expect a decent economy," says Alan Lerner, chief economist at Bankers Trust.

The ballooning deficit, a direct result of President Reagan's program of personal- and business-tax cuts, has jeopardized his entire economic plan. He must either resolve the obvious contradictions in his program when he presents the new budget or risk a total loss of credibility for his economic policy—and a loss of hope for a solid recovery.

Stock Response

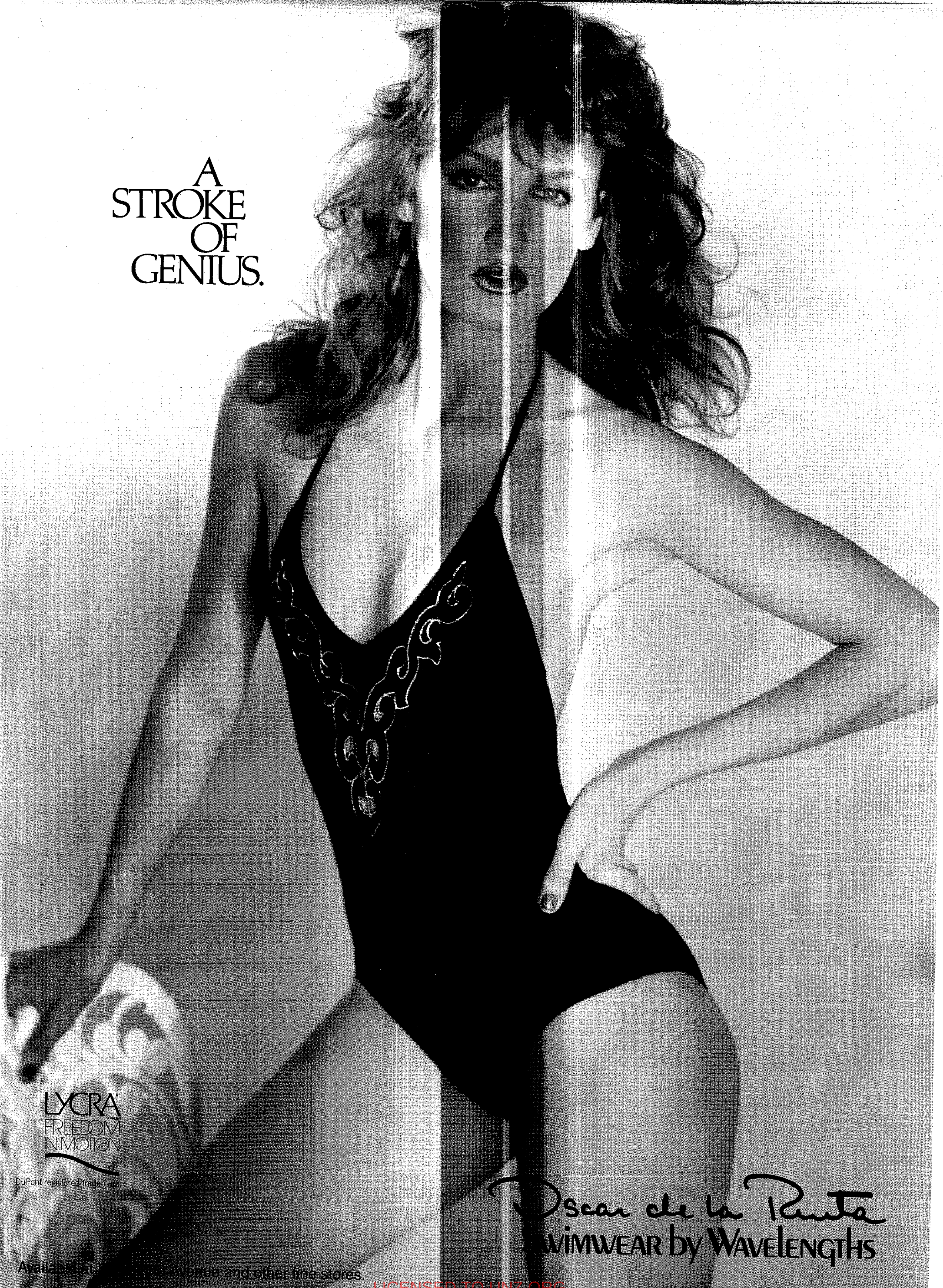
THE STOCK MARKET HAS SEEMED POISED for a great bull move ever since the decade began. Some call it the most advertised bull market in history. But, says Merrill Lynch's canny market forecaster, Robert Farrell, investors face another disappointing and frustrating year in 1982.

Farrell expects the Dow Jones industrial average to drop below last year's lows, past the 800 level, before things improve. "Not enough pain and fear came into the market in 1981," he says. "Margin accounts didn't really liquidate, and institutions did not build up any significant amounts of cash."

He finds that investors have too complacent an outlook right now. The view that the stock market is so cheap it can't go down much farther will have to be proved wrong, Farrell believes. Only then, after a sell-off, can the market stage a significant new move up.

"The stock market is like the bond market was in the middle of last year," he explains. At that time, everyone was trying to call a low in bond prices. An attempt at a rally fizzled. But after bond prices went even lower and the majority of bond investors became skeptical that a turn would *ever* arrive, a rally finally happened.

Says Farrell, "The long-term case in favor of stocks will just have to be shaken before the stock market can advance on a sustained basis." ■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eaceful. It's a quiet country interlude. Cool grass. A bright blue sky laced with louds and filled with sunshine. It's horseback riding. A sudden rainbow. Dazzling tretches of sapphire sea and powdery white sand. It's a bay that glows on moonless ights. A museum brimming with masterworks. A rain forest where waterfalls nake natural music and orchids grow wild. And all the wonders you'd expect rom the Caribbean's most popular vacation island. [illegible]

takes a great isla [illegible] reat vaca on.

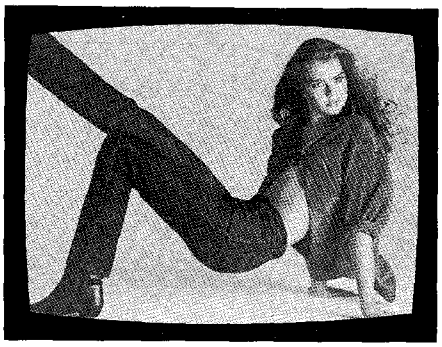
On Madison Avenue/Bernice Kanner

WINNERS AND SINNERS OF 1981

The Envelopes, Please

THE START OF A NEW YEAR IS TIME TO reminisce about the feats and failures of the past year. Here, the best and worst of Madison Avenue in 1981:

☐ *The Sound and the Fury Award,* to Puritan Fashions' Calvin Klein jeans and to actress-conglomerate Brooke Shields. In one sultry commercial, the sixteen-year-old asked, "You know what comes between me and my Calvins?" Puritan's switchboard was jammed by fathers worried that the spot would corrupt their kids.



Torrid: *Brooke Shields for Calvin Klein.*

☐ *The Don't Mess With Us Award,* to Mobil. In one Russell Baker column, old pal Mobie shops for Conoco and Marathon Oil at the petroleum-notions counter. Mobil one-upped the satirist with an ad telling of its shopping expedition with Bustle Raker. Sorry, the clerk tells him, *Family Circle,* WREG-TV, and a score of newspapers have already been snapped up by the *Times.*

☐ *The Express Awards,* to People and Federal, the airline and freight deliverer, respectively, for making us laugh. People parodied the giant airlines on radio, and Federal took on the fast-paced, hustle-bustle, get-it-done-yesterday world with the fastest-talking businessman this side of hyperspace on TV.

☐ *The Most Unmotivated Laugh in Advertising Award,* to Robert Young and Sanka. We refer, of course, to that heh, heh, heh Young emits after the convert to Sanka-brand decaffeinated coffee has begun to relax and enjoy himself.

☐ *The Coincidence of the Year Award,* to Squibb, makers of Theragran-M vitamins, for dropping Billie Jean King as its endorser just when her galimony suit broke. Squibb insisted it had already planned to drop King because she was overpowering the product.

☐ *The Greatest Overstatement Award,* to the New York Mets. They led us on with "The magic is back," then compounded the error with "The magic is here."

☐ *The Fastest-Growing Pitchman Award,* to John Houseman. He used his harrumphing voice to earn money the new-fashioned way: cannibalizing his tough-talking Smith Barney routine for Chrysler, Puritan Oil, and, most recently, the movie *Ghost Story.*

Honorable mention to Reggie Jackson, whose chance at the big banana ran aground when the Reggie chocolate bar was benched, although Reggie's still batting for Murjani and Panasonic.

☐ *The Pipes Award,* to Bill Brydon and Oxy 5 pimple medication. Hearing his godlike stentorian tone, how could you doubt that benzoyl peroxide, the active ingredient in Oxy 5, is "the fastest, most effective acne pimple medication you or anyone else can buy without a prescription"?

And the booby prize to Tom Carvel, the gravel-throated ice-cream czar who still insists on starring in his own badvertising.

☐ *The Spokesanimal of the Year Award,* to the American Tourister ape, who, despite the confines of his bellman's uniform and the inhibiting atmosphere of the sleek hotel, beats that luggage to the band.

☐ *The Drum It In Award,* to Acme Boots. The lyrics, in their entirety: "Your day is long. And your work is hard. And your boots say Acme. And your boots say Acme. And your boots say Acme. And your boots say Acme." Sorry, we missed it. What do your boots say?

☐ *The Softest Sell Award,* to Miller beer, whose mare dashes through the snow, harness jingling, bringing Christmas greetings.

☐ *The Hardest Sell Award,* to . . . who could doubt it? The man's prices may be "insane," but his voice has been likened to a nail screeching across a blackboard. Yet Crazy packs them in.

Torpid: *Robert Young for Sanka.*

☐ *The Pushing Patriotism Too Far Award,* to Volkswagen, which wasn't involved with NASA at all but, once *Columbia* successfully touched down, took to advertising its roomy Vanagon as a "space shuttle."

☐ *The Riding the Presidential Coattails Award,* to Phillips–Van Heusen. The day after Ronald Reagan was elected, the shirtmaker congratulated him by running a 27-year-old ad featuring him twisting, twirling, bending, and curling, but never rumpling, the new wrinkle-resistant Van Heusen collar.

Honorable mention to the *Wall Street Journal,* which pictured an unmistakable silver-threaded pompadour and forehead in a drawn ad. The rest of the presidential visage was hidden behind the *Journal*'s engrossing pages.

☐ *The We Shouldn't Have Switched Award,* to Anheuser-Busch's Natural Light beer. The brewer corralled some athletes into switching loyalties, but beer drinkers didn't follow suit. Sales have been flat, suggesting that viewers aren't wild about turncoats, and the campaign has been pulled.

Touchy: *An ape for American Tourister.*

☐ *The Most Awkward Pause Award,* to E. F. Hutton. It seems an inordinate amount of its 30 seconds is taken up waiting for everyone to cock an ear once the speaker identifies his broker.

☐ *The Clever Play on Words Award,* to General Electric. Its touching vignettes show that G.E. has brought good things to living, to life, and to TV.

☐ *The Most Misguided Campaign Award,* to Northwestern Mutual Life Insurance (the quiet company), which has somehow gotten it into its corporate head that people *like* insurance agents and want to deal with lots of them. It boasts that the only thing it handles is the one that truly matters: life.

☐ *The Most Suggestive Advertising Award,* to Paco Rabanne for implying

The Great Indoors.

With an average yearly income of $45,000, Smithsonian's 1,850,000 subscribers buy the finest in home furnishings.

Smithsonian

that a little dab will lead to ruffled sheets and phone calls from recently departed lovers who promise to return.

☐ *The Least Suggestive Advertising Award*, to Hanes Hosiery for its "Okay America, show us your Underalls."

☐ *The Most Original Segue Award*, to Procter & Gamble's White Cloud bathroom tissue (you can't say "toilet" on the air). A tune about how little things mean a lot leads right into bathroom tissue—the soft, fluffy kind, of course.

☐ *The Dead Have No Rights Award*, to Sony, the one and only. There, big as your TV screen, is Albert Einstein taping the return of Halley's Comet with his Betamax and going on some about the machine's finer qualities. *Really*, now.

☐ *The Furrier on the Roof Award*, to . . . Enough already, Fred. Bonnie, Nini, and Sharon are on their way over.

☐ *The Best Speech Award*, to Jock Elliott, chairman of Ogilvy & Mather. On December 15, in announcing his retirement, Elliott talked about the frailty of big ideas, which are the bread and butter of this business. He recalled deciding to go into the less demanding field of account work when he recognized that he could not come up with big ideas.

☐ *The Worst Speech Award*, to Ted Turner (and we've had to go back to October 22, 1980, for this one). The International Radio and Television Society packed the Grand Ballroom of the Waldorf-Astoria at over $20 a head to hear a speech, but Turner called in sick and sent a pair of his broadcasting executives to speak in his stead. Bush-league, Ted.

☐ *The Best Excuse for a Party Award*, to Young & Rubicam. Rather than pulling its corporate hair after Eastern fired it, the agency threw a bash. Its 1,200 New York employees crowded into the Pierre ballroom on October 12 to hear two bands, queue up at four bars, and wash Frank Borman right out of their hair.

Torture: *The Crazy Eddie man.*

☐ *The Let's See Those Teeth Award*, to Gloria Vanderbilt, who doesn't seem to be flashing them as much as she used to.

☐ *The Most Jolting or Let's Play Off a Movie Award*, to Prudential Insurance, which, in a takeoff on *Heaven Can Wait*, sends two heavenly messengers dressed in white to cart off a newly dead man (ha, ha) who's not ready to go (hee, hee) in some kind of airplane (ho, ho, ho)—and he is grateful that everything's okay because he's got coverage from Prudential.

☐ *The On to Hollywood Award*, to Coca-Cola for its Mean Joe Greene 30-second story, which became the basis of a major motion made-for-TV picture. Next, we're looking for screenplays based on the Stove Top stuffing and Pepsi Challenge spots.

☐ *We Just Don't Want to Discuss Them Awards*, to Mr. Whipple and Charmin and Wisk and ring around the collar.

☐ *The Best Dancer Award*, to the Purina cat, whose three-step has been widely imitated at "54."

☐ *The Bring Them Back Awards*, to Schaefer City and Mario Hirsch. The first's ads were canned because they didn't move beer, the second's because Mario left the business.

☐ *The Most Inappropriate Slogan Award*, to Procter & Gamble's Rely tampons. Removed from the market soon after it was introduced, Rely left behind an interesting slogan: "It even absorbs the worry." ▬

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On certain nights, it would be unthinkable to order mere cognac.
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IN AND AROUND TOWN

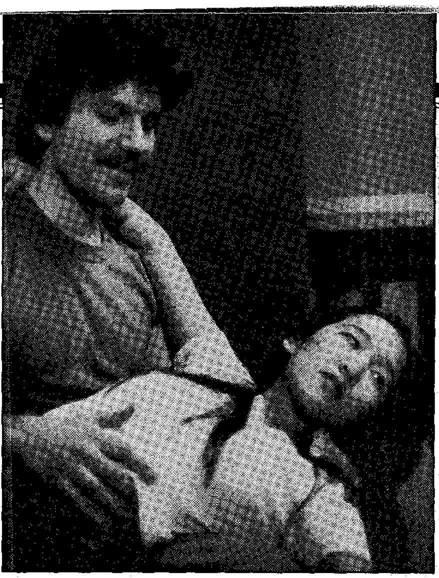
By Ruth Gilbert

January 4 through 13

S	M	T	W	T	F	S
	4	5	6	7	8	9
10	11	12	13			

You've made your New Year's resolutions. Perhaps one is to see as much as you possibly can. In that case, a few tips: Cellist Janos Starker is soloist in an all-Prokofiev program with the New Orleans Philharmonic at Carnegie Hall January 9. *Opera Prima*, a comedy by Spanish director Fernando Trueba, opens at Cinema Studio January 6. And *When We Dead Awaken*, Ibsen's great last play, starts January 7 at the Open Space Theater.

Photograph, top right: Esther Bubley.



Frabjous O'Day

Anita O'Day (below) may well be the classiest of the classic jazz singers, famed for her performances since the early forties, when she sang with Gene Krupa's band. She's at the Blue Note, January 12 through 17.

World Series

Channel 13's multi-million-year, thirteen-episode saga, *Life on Earth*, begins January 12 at 8 P.M. David Attenborough, a noted natural historian, wrote and narrated this astonishing documentary, for which he circled the globe in search of material.

Soldiers' Play

Jim Laurence (far left) and Bea Soong star in Bruce King's *Dustoff*, a drama about eight soldiers in a medical-evacuation unit in Vietnam. Directed by Jan Bowes, it opens January 13 at the Westside Mainstage and runs through February 6.

Nin Lives

Anaïs Nin: The Paris Years, a one-woman show about the author's life in pre–World War II Paris, stars Lee Kessler (above), who adapted it from Nin's diaries and fiction. It plays January 7 through 9 at the New Vic.

Grand Cannon

Pat Cannon (above) has performed at music and folk festivals across the country. Now she's giving mountain-clogging and square-dance lessons at Sundown, the country-music club, Sundays at 1 P.M. and Mondays at 8. Learn a few new steps and you'll astound the crowd at your usual haunts.

SLEEPING BEAUTY

By Lally Weymouth

SUNNY VON BULOW

A Newport heiress lies in a mysterious coma—and her husband goes on trial for attempted murder.

ONLY A YEAR AGO LAST SUMMER, SUNNY AND CLAUS von Bulow gave a party in Newport that has by now become legendary there. Guests say it was the most beautiful party they ever attended. "It was to die over," recalls Mary Chewning, a neighbor who was one of the guests.

The occasion was the twenty-first birthday of Prince Alexander von Auersperg, the younger of Sunny's two children from her first marriage, to Prince Alfred von Auersperg.

Sunny, the daughter of George Crawford, the Pittsburgh utilities magnate, was rich, and beautiful. She spent tens of thousands of dollars a year in Paris on made-to-order dresses, mainly from Saint Laurent. She was also pathologically shy. She hated giving parties even more than she hated going to them. But when Sunny and her second husband, Claus von Bulow, did give a party, they did so with a panache that impressed even Newport's worldly regulars.

For this July evening, the von Bulows asked everyone to come in white. The women spun parasols above their Edwardian dresses. The men wore white suits and boaters. They talked, drank, and ate on the vast lawn that stretches from the porch of Clarendon Court, the von Bulows' stone mansion, all the way down to the ocean. Guests played croquet on courts that had been set up for the party. Halfway through the evening, the mist rolled in, enveloping the white figures and giving the scene the aura of a dream. Not only was it beautiful, but, one guest said, "everything seemed terribly happy."

Several months later, the good times at Clarendon Court abruptly ended. Just a few days before Christmas of 1980, Sunny and Claus left the Fifth Avenue apartment in which they lived in grand style during the winter for a weekend in Newport. They took their fourteen-year-old daughter, Cosima, with them. Alexander von Auersperg came over to join them from Brown, in Providence, where he was a student.

On Saturday night, December 20, Claus, Sunny, Alexander, and Cosima had an early dinner and then went to see the movie *Nine to Five.* When they came home, Claus retired to his study to make a business call—during the previous year and a half he had begun to work for the influential New York investment banker Mark Millard—while Alexander chatted with his mother in the library, next to the bedroom she shared with Claus.

As they spoke, Alexander noticed that "her speech started to grow a little weaker." He was worried, particularly because the previous Christmas his mother had lapsed into a coma and had had to be rushed unconscious to Newport Hospital.

He recalls that he asked his mother if she felt all right and she said she did. Then he asked if she had taken any sleeping pills. Although she said no, she continued to grow weaker, her speech became slurred, and Alexander picked her up and carried her into her bedroom.

"I knew something was not right with my mother, and I was thinking that it was awfully similar to the first crisis," he would later tell the authorities. "I was wondering whether I shouldn't call the doctor." Instead, he alerted his stepfather and headed for downtown Newport to have a drink: "I thought she was gonna be all right and my stepfather could keep an eye on her, and if things got worse he could call the doctor."

The next morning, Alexander slept late, as usual. It was about 10:30 when he came down to breakfast. He noticed that his mother hadn't had her breakfast, and he turned and asked Cosima, who was reading the Sunday comics, if their mother was up. No, said Cosima.

When his stepfather came in from a walk, Alexander asked how his mother was. Claus, who had been up since about 5:30, when he let the dogs out, was surprised that she hadn't had breakfast. He went to see if she was all right.

In less than a minute—if you believe Claus, in ten to fifteen minutes if you believe Alexander—Claus reappeared at the door of the dining room, gesturing to Alexander to come with him quietly so as not to alarm Cosima. The two men walked quickly toward Sunny's pink bedroom. They found her on the white marble floor of her bathroom, facedown, unconscious.

Once again, Sunny was rushed to Newport Hospital, but this time it was too late. To this day, she lies in a coma in New York's Columbia-Presbyterian hospital, to which she was eventually moved. There is no chance that she will recover, according to Dr. Fred Plum, an expert on coma who was called in as a consultant. But she could linger on for years, comatose, attended around the clock by private nurses.

THUS BEGAN AN EXTRAORDINARY CASE THAT HAS all the ingredients of a good Agatha Christie. Alexander von Auersperg and his sister Princess Ala grew suspicious that their mother's coma might not have resulted from natural causes. Their suspicions were shared as well as fostered by Maria Schrallhammer, Sunny's personal maid, who had worked for her for 23 years. All three of them had previously had questions about the coma she'd gone into the year before.

Doctors, too, became suspicious. At first, according to Dr. Ralph Earp, of Newport Hospital, "it was the impression ... that ... it was a suicide." Then they began to doubt that hypothesis but couldn't come up with another explanation. They were aware that Mrs. von Bulow, then 49, suffered from "reactive hypoglycemia," a rare ailment in which the victim's body produces too much insulin if large amounts of sugar are consumed. Such large secretions of insulin in turn make the blood sugar drop sharply, causing dizziness. Although Sunny's first coma had been attributed to hypoglycemia, most endocrinologists agree with one of the nation's leading insulin experts, who says, "It is extremely uncommon to get a coma from hypoglycemia." It was a mystery.

When Mrs. von Bulow entered Newport Hospital in December 1980, doctors noticed that her blood-sugar level was unusually low—around 29 milligrams per 100 milliliters. (The level is usually around 70 to 100 milligrams per 100 milliliters.) Dr. Gerhard Meier, who was taking care of Sunny, ordered an insulin test. Her insulin level turned out to be extraordinarily high—216 micro-units per milliliter. (Insulin levels are normally somewhere between 20 and 100 micro-units per milliliter but can vary.) Putting together the low blood-sugar level and the high insulin level, the doctors concluded that the insulin had to have been introduced into Sunny's body from outside. The only way such a large amount of insulin could have been manufactured internally would have been if Sunny had had a tumor on her pancreas. But she had been tested for such a condition only recently, and the results had been negative.

Sunny and Claus von Bulow in Newport, 1979.

Had Mrs. von Bulow injected herself with insulin? There are people who do such things secretly, victims of the so-called Munchausen's syndrome, who abuse themselves and try to create the illusion they have a certain disease. Or was Sunny trying suicide? Doctors do see an occasional suicide by insulin. But if it was suicide, why was there no note and no hypodermic found in the bedroom or bathroom?

If Sunny hadn't injected herself, had someone else tried to kill her with an insulin shot? Was it von Bulow, or someone else in the household? If it was Claus, what was his motive? Was it lust for money and love for another woman, his girl friend, Alexandra Isles, a New York socialite?

Sunny's coma raised many questions. Ala and Alexander talked them over with their grandparents, Sunny's mother, Annie-Laurie Aitken, and her husband, Russell. They also spoke with their trust officer and friend, Morris Gurley. In January, at Gurley's suggestion, they retained attorney Richard Kuh (pronounced "Q"), an ambitious former Manhattan D.A. who once prosecuted Lenny Bruce.

Soon after Kuh went to work, the investigation took a dramatic turn. Accompanied by Eddie Lambert, a private detective, Alexander went to Clarendon Court, opened his stepfather's closet, and reported finding there a black bag filled with various drugs, one used hypodermic needle, and two unused ones. Alexander, his sister Ala, and the housekeeper, Maria, had been keeping an eye on that bag during the previous year and had even checked its contents from time to time. They said they had found peculiar things in it, including liquid Valium. They wondered why anyone would keep Valium in that form unless he planned to inject it into himself or someone else.

Alexander returned to New York and gave the used needle to his mother's doctor, Richard Stock, who had it tested. The

Photograph: © 1981 Picture Group, Inc.

results, according to the lab he used: traces of amobarbital (a sedative sold under the name Amytal), diazepam (Valium), and insulin.

Stock's test results led Kuh to take his building case to the authorities, first to Manhattan District Attorney Robert Morgenthau. When some other influential people pressed the matter with him, Morgenthau got interested. The D.A. quite properly decided he had no jurisdiction—the alleged crime had taken place in Newport—but he did encourage the Rhode Island attorney general's office to look into the case.

That did it. Last July, Claus von Bulow was indicted by a Newport County grand jury on two counts of assault with intent to commit murder. Von Bulow's trial begins this week in Newport with preliminary motions. If convicted, von Bulow could face up to twenty years in prison.

She was beautiful, vulnerable, and desperately shy.

AN EAST SIDE DREYFUS AFFAIR

AT DINNER parties in Newport and on the Upper East Side of Manhattan, the story of Sunny and Claus has replaced last year's saga of Hi Tarnower and Jean Harris. The von Bulows were familiar figures in these places and in Europe. Indeed, while awaiting trial, Claus has attended many a New York dinner party. His stepdaughter, Ala, also lives on the Upper East Side. She and von Bulow keep clear of the same gatherings, of course. Alexandra Isles, Claus's former love, travels in another East Side set, forbidden by lawyers to see Claus before his trial. She has told friends that she wishes she could cheer him on.

Claus von Bulow, 55, maintains both in public and in private that he didn't inject his wife with insulin. He says he is shocked and incredulous that his stepchildren, whom he claims he thought of as his own and helped raise, have turned against him and will be the star prosecution witnesses at his trial.

"When there is a trauma," he told me in an accent that seems a blend of Danish and affectation, "people are looking around for where to tie the tail on the donkey—and I am the donkey." Ala, Alexander, and Sunny's parents, the Aitkens, are unshakable in their belief that Claus did in fact do it. Last summer, Alexander turned to a friend who was trying to persuade him to abandon the case and asked, "What would you do if someone tried to kill your mother?"

The case has become, as one of Claus's friends jokingly says, the Dreyfus Affair of the Upper East Side and Newport. People have taken sides, often passionately, and by now alliances are firmly fixed. "The lines are drawn in Newport," said a member of one of Newport's oldest families, who happens to be on Claus's side. "It's 50-50 or more favoring Claus." When von Bulow spent a week in Newport last summer, he was entertained by some of the colony's most prominent hostesses. Even before he arrived, loyalties had been tested. One day at Bailey's Beach Club, the center of Newport social life, an indignant club member stormed up to John Winslow, the president, and asked if he was going to demand the resignation of an attempted murderer. Winslow, according to someone who overheard the fracas, calmly replied that he planned to wait for von Bulow's acquittal and then ask for the resignation of the Aitkens.

Von Bulow's many loyal friends insist that it is inconceivable—or almost inconceivable—that he would attempt murder. Lady Annabel Goldsmith, the wife of the British financier Sir James Goldsmith and an old friend of Claus's, said, "I don't think he'd do it.... He's too kind." As an afterthought she mused, "He's far too intelligent to have done such a stupid crime.... If you're going to commit a murder, why not do it really well?"

Over and over again, I heard variations of this peculiar defense. "I can tell you one thing," said another friend of Claus's, "if he'd wanted to kill her, he would have. There wouldn't have been any mix-up. He never would have made the same mistake twice." Even those, like one Austrian friend, who believe Claus married Sunny for money conclude, "That doesn't lead me to the supposition that he killed her for money. To kill the goose that lays the golden egg?"

His friends speculate that someone set up von Bulow, that his stepchildren, resentful of the provisions for Claus in Sunny's will and hard-pressed on their current incomes (reportedly $40,000 a year), are pursuing a vendetta. No one has come up with substantiation for any of this.

Nevertheless, a number of people agree with one of Claus's friends, who says, "The family resents his control of this enormous fortune."

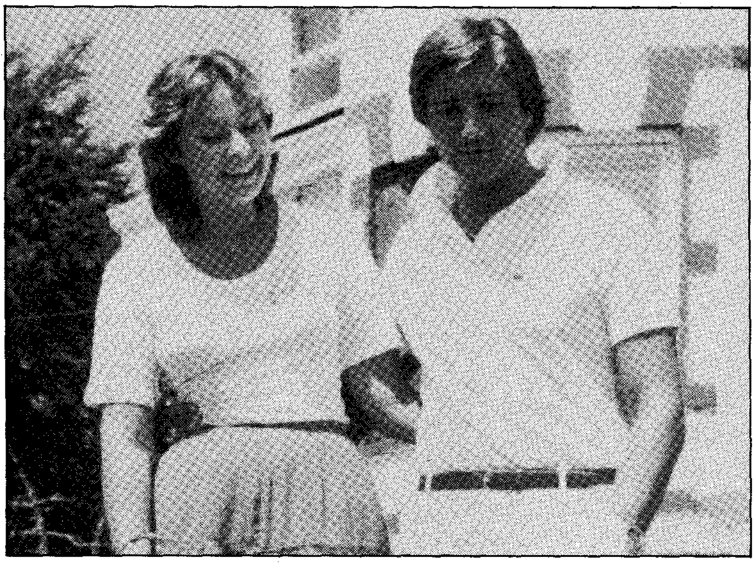
Control is much too strong a word, but his wife did treat him generously in her will. She not only made him an executor of the will and a trustee of the trusts set up under it but also granted him the power to select the charities to which her charitable trust would give money, a considerable social power in this city. Moreover, she bequeathed him cash (some in trust, some outright), the apartment in New York, the house in Newport, and all her jewelry, furs, and household possessions. Such generosity might well stir resentment in the bosoms of some, but others could point to it as a sign of Sunny's trust in Claus, a conviction that he would do what she wanted done.

Besides the pro- and anti-Claus factions, there is another group, which would prefer not to see justice done. "It's so sad," one of these people told me. "I don't understand what's motivating those kids. I think Elsie Woodward did the right thing." Elsie Woodward was an heiress whose son was shot and killed by her daughter-in-law, who said she had mistaken him for a burglar. Mrs. Woodward is looked on as a paragon because she asked no questions and embraced her daughter-in-law's story. She put her grandchildren and her social class first. The Aitkens and the von Auerspergs, I have been told repeatedly, ought to take a lesson from Elsie Woodward and spare themselves, their family, their class, and Newport the notoriety they are about to bring upon them.

Photograph: © 1981 Picture Group, Inc.

CLAUS

SITTING ON AN ANTIQUE COUCH AT THE END OF THE enormous living room in his New York apartment, discussing the interiors of his two homes, Claus von Bulow suddenly turned to me and said, "I didn't do it, you know."



ALA AND FRANZ KNEISSL

Sunny's children by her first marriage are unshakable in accusing Claus. "What would you do if someone tried to kill your mother?" asked her son.

Earlier, when we had talked in his lawyer's office, von Bulow had insisted, "I still love my wife. I go [to the hospital] every week. She's blind. Sometimes she opens her eyes." On the third finger of his left hand, he still wears his large gold wedding band.

The day we talked in his lawyer's office, von Bulow was dressed in a tweed suit with the little cuffs that so many of his jackets have. "I above all have got my child [Cosima] to look after, and that puts a certain need to keep going in a normal way," he said. "She's been quite extraordinary." He said that last April, when he first learned that he was a suspect, he had told Cosima about it. "Oh, it will be character-forming," she had counseled him.

"One must always look at the bright side," he said stoically, "the extraordinary response of friends." He has, he told me, received over 600 letters and telegrams, all supportive—many from strangers. But he did confess to some weakness: "There are moments at two in the morning when I have trouble. . . . I simply have to keep going for the sake of my child."

We spoke of his past. He was born in Denmark in 1926. His original name, he volunteered, was not von Bulow but Borberg, the name of his father, Svend. Bulow was the name of his maternal grandparents, which he adopted later in life. Later still, he added the von. His father, according to Claus, was a successful playwright and drama critic for a leading paper. "He was," recalled Claus, "an intellectual who had read his Goethe." When Claus, an only child, was four years old, his parents divorced, and he lived with his mother. "She was a very beautiful woman," he said, "very striking, very elegant. She was a blonde, very Scandinavian, with very fine features. I loved her."

The most important masculine influence in his life was his maternal grandfather, Frits Bulow. "My grandfather was a very prominent man in Denmark, the minister of justice, the equivalent to the chairman of the Federal Reserve, the chairman of the biggest insurance company and the biggest bank," said von Bulow. "I knew him intimately. He really took the place of my father. He was a Victorian gentleman, with great integrity, a brilliant man who worked hard all his life."

When he was seven, Claus was sent away to boarding school in Switzerland. Four years later, he returned to Denmark. When the Nazis arrived, in April 1940, he was stranded. There were very few Danish collaborators, but Claus's father was accused of being one of them. (He was tried and acquitted when Claus was nineteen.)

Von Bulow described himself as a "European liberal" and said he had serious political differences with his father. "When the Nazis occupied Denmark," he says, "I was of that very impressionable age when Britain's stand and America's were the only hope for Europe. Boys age sixteen tend to be drummer boys at heart. If they aren't then, they never will be."

In 1942, he escaped to England, where his mother was living. At sixteen, he went off to Trinity College, Cambridge, where he read law and history. After graduating, he moved to Paris, where he attended L'Ecole des Sciences Politiques at the Sorbonne. Then he returned to England, where he worked briefly for the Hambro Bank. From 1950 to 1959, he was a barrister—a trial lawyer—in the chambers of Lord Hailsham, three times the lord chancellor.

Thinking back to 1950, when he was just starting out as a lawyer, von Bulow tried to describe his life: "I was single, living in London in a large apartment on Belgrave Square. I could dine 200 with ease and sleep 4 with difficulty." John Richardson, the art dealer and critic, recalled, "Claus lived in tremendous style and had a much more dashing and romantic life than after he married Sunny. There were tremendous parties, and the champagne flowed. And he had ravishing girls and a tremendous amount of money to spend."

It was in 1954 that Lady Annabel Goldsmith met Claus. He was bald then (later he had a hair transplant), and she thought him very attractive but "terrifying-looking." As she got to know him, she decided that his looks belied his real character. He was not really a pompous, standoffish person as she had thought at first. Instead, he was "a cozy old creature . . . giggly . . . jokey. . . . We call him 'Clausikins' because he's cozy and silly and terribly kind."

The pompous front was invented, Annabel Goldsmith believes, to mask something. "Anyone who puts on a very pompous exterior and talks in a drawly way," she said, "is basically hiding some insecurity." Odd stories plagued Claus back in London. Perhaps they flourished because even his closest friends feel there is something slightly mysterious about him, that no one knows him completely. One friend calls him "the man with the iron mask."

The most famous London tale—one that is making the rounds again in New York 30 years later—was that Claus was a necrophiliac. It was a joke coined by his friend Prince Alessandro Ruspoli, an imposing social figure in his day. "Dado," as Ruspoli was called, invented the story when he, Claus, and a group of friends vacationed in Capri. Claus didn't like to lie in the sun, and people would ask why he was so pale. "Because he's a necrophiliac," Ruspoli would reply. It was a successful joke in a decadent world. It made Claus more interesting. "Dado Ruspoli called him a necrophiliac, and then everyone wanted him for dinner," as one old acquaintance recollected. The joke stuck and grew. When Claus's mother died, said Goldsmith, "that started another joke, that Claus had bumped off his mother—another body. In fact, she died a perfectly normal death."

In 1959, Claus says, J. Paul Getty asked him to give up the

Photograph: © 1981 Michael Grecco/Picture Group, Inc.

law and work for him. He did so and never regretted it. One of his old friends pointed out, "Claus is absolutely obsessed by money. He worships money. So, the fact that he worked for one of the world's richest men was very important to him."

"My most important function was being chief executive assistant," said Claus of his Getty days. "He didn't fly, and so I did a great deal of flying for him—to Saudi Arabia, to Denmark, where they set up a refinery. We built a substantial number of operations which I headed up for starters."

RUSSELL AND ANNIE-LAURIE AITKEN

Her childhood was dominated by her grandmother Mrs. Martha Warmack and her mother, Annie-Laurie Aitken, who devoted themselves to her.

"He was involved in whatever the president wanted him to do," said Norris Bramlett, who also worked for Getty at the time. "He assisted Mr. Getty in business deals. He was a member of the neutral-zone committee—a committee that met three times a year and set policy." Getty and Claus, said Bramlett, had a close relationship: "He was highly respected in the company."

"I remember Mr. Getty speaking very highly of Claus," said Prince Rupert Loewenstein, an old friend of both Sunny and Claus. "Claus managed to keep the peace between Getty and his sons. If he had stuck with that job, he could have been a chief executive of Getty Oil."

The year after von Bulow went to work for Getty, he met Sunny von Auersperg. He saw her again at dinner in 1964. In 1965, Sunny left her first husband and Europe and came home to New York to live with her two young children.

Three times a year, Claus journeyed to Japan for Getty. Stopping over in New York in 1965 on one of these trips, he started courting Sunny. A few months later, over lunch in London, he confided to Annabel Goldsmith and her sister Lady Rayne that he was having a romance with Sunny. "He was madly in love with Sunny," Goldsmith recalled, "and she was breathtaking, very beautiful. I'm sure the money was a tremendous incentive, but it doesn't mean he wasn't in love. I think he wanted to settle down in great luxury and be cozy."

On June 6, 1966, Sunny and Claus were married. She was 34; he was 40. "I had to find the right girl," he said, "and I did."

SUNNY

SUNNY CRAWFORD, WHO WAS BORN TO ENORMOUS wealth, grew up in what was basically a matriarchy. Her father, George Crawford, the utilities czar, died when she was three. Sunny was brought up by her grandmother Mrs. Martha Warmack and by her mother, Annie-Laurie, who married Russell Aitken years after George Crawford died.

Sunny's old friend Allen Murphy of New York described Mrs. Warmack as a woman with "beautiful white hair, given to fabulous jewels and diamond tiaras. Her mother was a striking woman with red hair—a classy Joan Crawford." Sunny, according to Murphy, was "the most beautiful girl of her day, magnificently dressed but painfully shy. Her mother took her to Paris and had her ball gowns made by Dior. She was the first to wear Dior's 'New Look.'" The two older women devoted themselves to bringing up Sunny. "You have never seen three women as close as Mrs. Warmack, Sunny, and Mrs. Aitken," said Murphy. "When they went to Greenwich, they all went to Greenwich. When they went to Europe, they all went."

On Mondays, there were dinners for Sunny and her friends at Mrs. Warmack's Fifth Avenue apartment. Then off they would go to the opera with Mrs. Aitken as chaperone. On weekends, there were parties in Greenwich. When summer came, "they'd go to Europe with Jimmy the chauffeur, the Rolls, the trunks of clothes, and check into the Meurice," recalled Murphy.

To Allen Murphy, this was a wonderful childhood for Sunny, but some of her contemporaries saw it differently. One woman is convinced that the pervasive ministrations of mother and grandmother produced the terrible shyness and insecurity that plagued Sunny—and the guilt, too. "One would feel guilty about being the single object of this fanatical concentration," this friend said, "being kept as a pet, not being encouraged to do anything except buy jewelry."

Education wasn't very important in Sunny's upbringing. She attended the Chapin School, in New York, and then went to St. Timothy's, a chic girls' finishing school. It was an era, as one of her friends put it, of "parties for the sake of parties, a time when people were interested in shopping as a serious pastime."

Sunny came out at Tamberlane, in Greenwich, her mother's home. "This was the most beautiful party I've ever seen," marveled one guest. "They took all the regular curtains down and had ice-blue ones made to match the ice-blue satin tent. There were three tiers: the ballroom itself, then the orchestra, and around the top, cocktails were served. Real crystal chandeliers hung from the trees. Sunny wore the most incredible white Dior ball gown with 80 yards of tulle and two diamond bows."

Sunny's best friends were also very rich: Peggy Bedford, a Standard Oil heiress who would later become the duchesse d'Uzès, and Ruth Dunbar, now Mrs. Terence Flood, of Greenwich, who was to inherit much of the Swift meat-packing fortune. Peggy was a famous figure in New York in the late fifties. She gave parties that people still speak of, and quickly ran through millions. She was jealous of Sunny, according to someone who knew them both well, because Sunny was even richer than she was. But Sunny liked (and perhaps was also jealous of) Peggy because she had what Sunny lacked: self-confidence and dynamism.

Sunny, said one of her friends, was "passive, candid, the most vulnerable human being I've ever seen. God preserve me from seeing someone like that again." Even in her early twenties, Sunny was obsessed with dying. "She used to say, 'Do you think about dying a lot?'" reported a friend. When she told Sunny she didn't worry about dying, "she'd take my hand and say, 'Oh, you're so lucky. I think about dying a lot.'

She was morbid. She drank a lot. She needed it because she was terribly shy."

A man who took out Sunny when they were young described how shy she was: "When she was alone with you, she could be a bundle of laughs. But if we were going to a large party, Sunny would break out in welts from nerves."

Going to the Stork Club, she would plead with her escort, "Don't make us join another couple. Let's just be alone." At parties, she stood out: "Sunny was always the richest girl anyone knew, very beautiful, very sweet—you couldn't dislike her: sensitive, not formidably intelligent, and drawn to demon lovers. It was characteristic of her," said one old friend, "to sit with tears rolling down her face while her lovers flirted with other women. She was incredibly insecure. You've never seen a girl so asking for trouble."

The man she loved more than any other in her early twenties was Georgi Wasilichicoff, who is now a businessman. In those days, he was a translator, and he spoke eight or nine languages. He wasn't handsome, said a woman who knew him, yet he was tremendously attractive. "He had any number of girl friends, and it all tormented Sunny," said this friend. "She was hoping to marry Georgi."

Although Wasilichicoff came from a princely Russian family, he was impoverished, and Sunny's family was firmly opposed to him. Georgi told one friend that it was he who had finally decided against marriage to Sunny: "He said he couldn't take on all that masochism and all that money."

In 1957 she wed an "archetypical Austrian prince."

TO HELP HER GET OVER GEORGI, SUNNY'S FAMILY whisked her off to Schloss Mittersill, an Austrian resort run by an American woman called Princess "Honeychile" Hohenlohe. "It was trash society, but it was jolly," said an Englishman who used to go there. Honeychile employed many men from good families who needed money. One of them was Alfie von Auersperg, a prince from a distinguished but impoverished Austrian family. He was the tennis pro.

As children, Alfie and his sister, Hetty, said one friend, were "so poor they lived in a basement. They were charming, but put out of balance by growing up without one penny but with rich uncles. Alfie was a very nice boy, and the only thing he could think of was to make a rich marriage."

Alfie was handsome, fun, flamboyant. "He's a courageous man, not a coward," said an Austrian who has known him for years. "He's a man any woman would have to like." When Sunny arrived at the Schloss, a friend remembers, she was nice, frightened, and nervous. In a page out of Henry James, she fell in love with Alfie—"the archetypical Austrian prince," as someone described him. They got married in 1957.

The von Auerspergs were a dazzling couple. Whizzing down the ski slopes in St.-Moritz, they looked like a blond god and goddess. The marriage started out well. "Sunny was starry-eyed about Alfie," said Prince Rupert Loewenstein. They lived in Kitzbühl and in Munich, summered in Venice, and at other times of the year went to Paris or America.

Then things changed. Sunny didn't really fit into Austrian life. Alfie was a playboy and not a discreet one. "He was behaving like a jackass," related an old friend. "He was not as bright as she was, but she was in love with him. He was not really money-minded, or he would have been more careful."

Sunny really had nothing to do but raise their two children. She began to drink. "I don't know if a doctor would have diagnosed it as alcoholism, but in ordinary social terms, she drank too much," said a friend. In the end, Alfie left her for an uncomplicated, healthy woman who didn't have money. Sunny gave him a settlement and went away with the children. Alfie's sister, Hetty, called a friend in London and told him that Sunny was coming there. The friend, Rupert Loewenstein, says that he and his wife picked their friend Claus von Bulow as a suitable escort for Sunny, and they got along well from the start. "How's my necrophiliac this morning?," Sunny asked Loewenstein a few days later. Within months, they were married.

SUNNY AND CLAUS

SUNNY WAS A very gentle person, very soft-spoken, a very intelligent girl, a great reader in esoteric subjects: comparative religions, astronomy, anthropology," von Bulow told me one day. "She was very beautiful. I think when I met Sunny she was one of the most beautiful girls I've ever seen."

Sunny and Claus moved into her vast apartment on Fifth Avenue. Together they would fill it with ravishing eighteenth-century furniture. It would become one of the grandest apartments in New York.

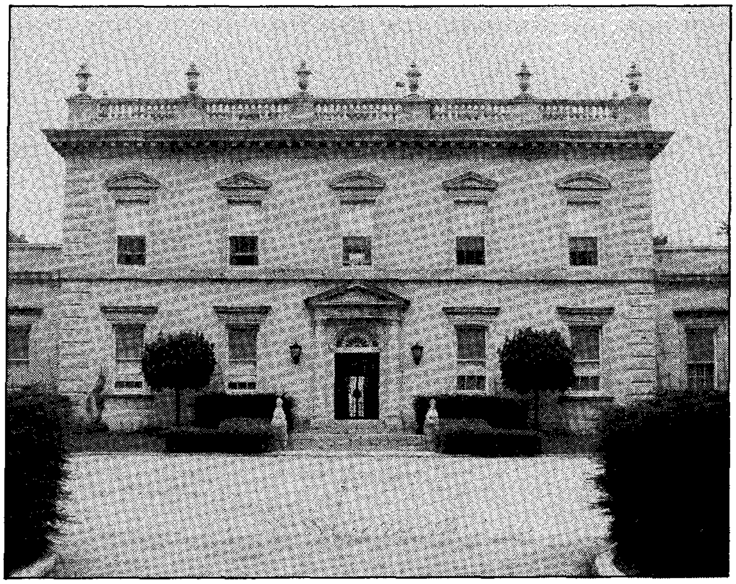
Claus continued to work for Getty as a consultant, but he soon realized, "I couldn't be chief executive assistant 3,000 miles away." He saw that Getty's operations were shifting from London to Los Angeles, but decided not to move to L.A. "I'd been an immigrant once, and I wasn't prepared to make a further move." He gave up the job with Getty. In retrospect, it was a terrible mistake. For the next twelve years, work would play a relatively small part in his life, and he would miss it more and more.

The von Bulows decided to make Newport their summer home and to buy a house there. Sunny's mother went there in the summer with her husband, Russell Aitken, who was called "L'Homme Pigeon" because of his skill at shooting pigeons, both live and clay. After looking at several houses, Sunny and Claus settled on Clarendon Court, a large, square stone mansion across the street from the Aitkens'. They spent a lot of time fixing it up in the grandest possible manner. Claus showed me pictures of the house, and it looks every bit as beautiful as people say, with its formal rooms and gorgeous swimming pool and garden.

A young man who went to dinner there will never forget it: "There were lots of servants, caviar, and flowers. It was clearly intended to be as grand as Versailles. Money was spent to show the power of money. I'd been in every house in Newport, but this one was the most opulent. You expected to see swans swimming through the living room."

Friends thought the marriage a success. "I'm sure Claus loved her," one told me, "and she was incredibly beautiful, sweet, and charming in the first period. She gained confidence. She bloomed. He was a good husband. He gave her perhaps the best time she'd had as an adult."

Annabel Goldsmith also believed the marriage was going well. Claus had got Sunny to drink less, she noticed, and he also seemed to get along well with his stepchildren. She went to tea with Sunny and Cosima and thought that "Claus was absolutely sweet to her," that there was a feeling of harmony about the house, that Sunny seemed "serene and quiet," and that they were making each other happy. Thinking back on his marriage, von Bulow said to me, "We lived largely for our children and had great fun doing our homes. We enjoyed traveling to Morocco, the Far East, and Europe regularly."



Clarendon Court, their Newport home, was "intended to be as grand as Versailles," said a guest. "Money was spent to show the power of money."

As time went by, however, Sunny became increasingly reclusive and, according to one friend, slipped back into bad health and drink. A guest at one of the first festive parties the von Bulows gave contrasts it with another party, only a few years later, during which Sunny began weeping in her living room early in the evening. She took an old friend aside and again spoke of her fear of death. Claus tried desperately to make the party work, but it was pretty funereal.

In New York, Claus took to hanging out at the Knickerbocker Club. Several of his friends concluded that the marriage had been a mistake. "We all felt that he'd got the worst of the bargain," said one. "He dined in 360 nights a year, watched Merv Griffin, and was in bed by ten. This was a terrible comedown from Claus's bachelor days." Why didn't he leave Sunny? He thought about it. But one of his friends thinks Claus "always had an *idée fixe* about making or marrying a great fortune, and if this involved life in a gilded cage, it was a sacrifice worth making."

Sunny no longer saw her old friends. No one knew why. They would call, get Claus, make a date, and then Claus would cancel it at the last moment or go alone. Did she isolate herself, or did he want to isolate her?

About three years ago, Annabel Goldsmith had a very revealing lunch at La Caravelle with Claus. He broke down and told her that the marriage was going badly. He said Sunny had always been an alcoholic and that the only way he could keep her from drinking was to "have her become a social recluse." She got drunk, he said, whenever she went out. What was more, she didn't like his bringing people to the apartment, and she had stopped having sex with him. After Cosima was born, she told Claus she didn't want any more children. "I haven't been to bed with Sunny since not long after Cosima was born," he told Goldsmith. She wanted him around, but she didn't want sex, Goldsmith said.

Then, things began looking up for von Bulow. He met Alexandra Isles, the pretty, dark-haired daughter of his old Danish friend Bobby von Moltke, and fell in love with her. Alexandra was divorced from banker Philip Isles, with whom she'd had a child. She wanted to be an actress and had appeared in a gothic soap opera called *Dark Shadows*. Today, Alexandra still speaks of Claus as "the man I loved" and calls him "romantic and kindhearted." According to someone who saw them together, von Bulow and Isles were "sweet together, hand-holding, misty-eyed."

About a year after he had confessed his unhappiness to Annabel Goldsmith, Claus lunched with her again. This time, Princess Elizabeth of Yugoslavia joined them. He spoke of his love for Alexandra. Princess Elizabeth advised him to leave Sunny. "Elizabeth said, 'Claus, cut loose and go,'" as Goldsmith recalls it. "'Life is so short. Take hold of the happiness you've got now. Go off with Alexandra.'"

Claus was cautious. "You've got to look on Sunny as an invalid, and there's Cosima," he told the women. "He thought she'd do a suicide attempt and he'd be blamed," said Goldsmith. "He didn't think he could do it till Sunny was well. Claus is a responsible man. He felt Sunny was down-and-out. They had a little girl he was mad about. He must have been in a complete quandary. Elizabeth and I both walked away thinking, 'He'll never leave her, and Alexandra will go.'"

Although he admits he was in love with Alexandra, von Bulow says that his main conflict with his wife was over work, not women. His stepson, Alexander, confirmed that his mother had once told him she thought she should divorce Claus "because she felt she was restraining him and that he should be allowed to get a job for himself and he felt strongly about that and she did not want to let her husband have a job. She wanted him to be at home with her."

AS TIME WENT BY, CLAUS SAYS, HE WANTED INCREASINGLY to go to work. Finally, he decided to go ahead whether Sunny liked it or not. He tried to get into the theater through producer Roger Stevens, who found Claus "a reliable, bright guy." Claus invested in *Deathtrap*, which paid off handsomely, and less successfully in the musical *Carmelina*. Then he dropped the theater. He also dabbled in the art world, working with a group of art dealers and experts who ran an art-investment fund called Artemis.

Then, through a friend, he met financier Mark Millard, an energy expert, a partner at Shearson Loeb Rhoades (now Shearson/American Express), and, I am told by a prominent businessman, "one of the savviest deal men in New York." Von Bulow asked Millard to give him a job. Millard was reluctant, thinking of Claus as a playboy. But von Bulow kept going back to Millard and impressed him with his persistence. "As I became better acquainted with him, I thought he had great assets," Millard told me, "knowing an immense number of people in the business world, knowing languages, [and] he was knowledgeable in the international oil field. Lastly, I saw the people who knew and thought well of him."

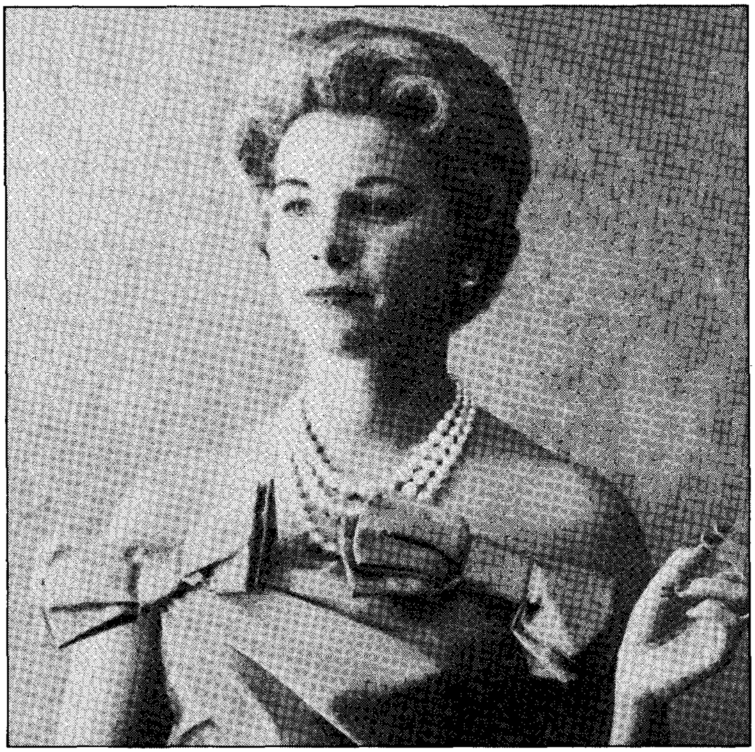
Millard was surprised, however, when von Bulow attached

Photograph: © 1981 Bruce Flynn/Picture Group, Inc.

conditions to coming to work. He could not put in a five-day week, he said, because it would bother his wife. Millard believes that Claus had decided that he had to work but would try to minimize the discomfort it would cause Sunny. Millard took him on, and von Bulow worked so hard that Millard was impressed: "He had a chip on his shoulder. He had to prove he was serious." He was willing to work all hours of the day and night, gladly performing menial tasks along with important ones. His major project was organizing an international company dealing with France, Austria, and Germany, and Millard said Claus "did it brilliantly."

Von Bulow would have had a good career, Millard told me: "He could have made a comfortable income—up to $200,000 a year easily. He would have made a career with our firm." He didn't have to go to work. Millard assured me, "Claus is well-off. He did have capital."

While Claus flourished, Sunny waned. In December 1979, she told her daughter Ala that she and Claus might get divorced. The marriage wasn't working out, she admitted to the girl. "She thought he was very nervous," said Ala. "She thought it was becoming very difficult to live around the man." Even so, when Sunny made out a new will that month, she treated Claus very generously.



Her clothes were elegant and usually made to order.

CHRISTMAS 1979

THE VON BULOWS SPENT CHRISTMAS 1979 AT Clarendon Court, and an episode that occurred then foreshadowed in many aspects the events a year later. The night after Christmas, the family dined together at 6:30, as usual. Chatting with his mother after dinner, Alexander noticed that she was growing weak. Finally, he took her arm and helped her to her bedroom.

Sunny's maid, Maria, went in to see her. "She was lying on her bed, and I thought she was asleep," the maid remembered. Claus was in the bedroom, too, according to Maria. Next morning, Claus told Maria that Sunny had a sore throat and that she didn't have to bother making the bed. Alexander recalled that either Claus or someone else in the household had told him not to disturb his mother, so he went off with friends for the day.

What went on during the rest of the day at Clarendon Court is a matter of dispute. According to Claus, Sunny, just over the flu, hadn't slept well for two nights and had drunk a lot of eggnog at dinner the previous night. He said he believed that she was just tired and needed sleep. The maid tells a different tale. Ignoring von Bulow's instructions, "I went in and I found Mrs. von Bulow unconscious in her bed, and Mr. von Bulow was lying right next to her," she told police. "I told him that 'she's unconscious, [you] should call a doctor,' and he said, 'No, she's sleeping.' But I tried to wake her, and she was unconscious. She didn't wake up.... I took her hand, and I said, 'Madam, wake up!' And there was no response.... Mr. von Bulow insisted that she's sleeping.... He told me they didn't sleep the previous two nights.... I left the room. I came back later. I found Mrs. von Bulow in the same condition, and I asked him again [to]... call the doctor and her mother, and he said, 'No, she's sleeping,' and this went on all day long until evening."

Claus and Maria agree that he did finally call the von Bulows' local physician, Dr. Jainis Gailitis, around 1:30 in the afternoon and reached him around 2. They disagree about what was said over the phone. According to Claus, Dr. Gailitis said, "Well, it's all right, you know, given the two nights of insomnia. If there's any change, call me back." Maria says that von Bulow told Gailitis that "his wife has an alcohol problem and that the night before was one of these nights, but he's not concerned about it, and he told the doctor that he would watch her carefully and he would call back if she's getting worse. So I told him again after this he should call the doctor... [who] should come and see her, and he should call her mother."

Alexander von Auersperg told police that when he came home from playing tennis around 4:30, "Maria came right up to me and said that something... was very wrong.... I went directly to my mother's room and found she was lying on her bed. I shook her, tried to arouse her. She was in a state of unconsciousness.... I just recall shaking her, and there was no response at all.... My stepfather came up to me and asked me, 'What should I do?' I said, 'Call the doctor.' He did."

Claus would later tell the police that "suddenly her breathing changed from a normal, deep sleep—quiet, no snoring... you know, just normal sleep—and suddenly there was a kind of rattle, and, of course, we were on like that." He said he called the doctor, and then Mrs. Aitken, at the first sign of serious trouble.

Maria told the authorities that she was really scared: "[Mrs. von Bulow] got really bad.... I picked her up... [and she] couldn't breathe at all anymore, and I was really afraid that she would die before the doctor arrived." She said that Sunny had actually stopped breathing by the time the doctor got there and that he had to press her chest to revive her.

Mrs. von Bulow reached the hospital around 7 P.M. Her blood sugar was low. As doctors pumped in glucose, the blood-sugar level fell instead of rising—at least initially. Miraculously, she recovered.

While Sunny was being rushed to the hospital, Alexander looked around his mother's room and found a bottle of Valium on her bedside table. He wondered if there was any connection between the bottle and the coma. The cause of the coma was mysterious. Sunny's low sugar levels led doctors to suspect that she might be hypoglycemic.

Still, Dr. Gailitis told Sunny's New York doctor, Richard Stock, that the primary cause of the coma was undoubtedly alcohol. "I continued to believe this," Stock would later tell police investigators, "until several weeks later, when I received the transcript of the report from Newport Hospital indicating that the blood-alcohol level on admission was zero and that Mrs. von Bulow had not taken any alcohol." A barbiturate test also turned out negative. Stock never really resolved in his mind what had caused the coma.

Dr. John Carr, a psychiatrist at Newport Hospital, had a talk with Sunny just before she was released. She seemed depressed, he thought. She promised him that she would seek out psychotherapy. Although she told him that she didn't overindulge in either drugs or liquor, he didn't believe her. He says he was left with "a definite feeling that we may in fact be dealing with a woman who drank in secret and . . . who may have abused some of the minor tranquilizer drugs."

According to Alexander, on the day Sunny was taken to the hospital, Claus chose to confide in him. "He told me how his life was so hard," Alexander recalled. "He felt—I'm not sure if this is his word—somewhat like a gigolo. He felt that he should have a job at least for his own pride and for his own honor and that people in Newport may have felt that he was just living off my mother, and he expressed concern, saying my mother didn't agree with him, didn't feel that he should have a job."

SUNNY'S LAST YEAR

AFTER THAT COMA, SUNNY'S HEALTH SEEMED TO deteriorate. Alexander remembers times when she would telephone him at school and "she sounded weak and dazed." Maria, too, noticed a decline in Sunny. One morning in February "she rang for breakfast and I went in," Maria told the police. "She gave me the breakfast order, but when I came back with breakfast . . . she couldn't sit up, and then she didn't even see the breakfast tray. She couldn't eat, and I started to feed her and I was very worried about it and I told Mr. von Bulow. . . . He said she . . . had the flu . . . and he said she had a very greasy hamburger last night and she was vomiting and she had an antibiotic, and I said, 'An antibiotic wouldn't work this way, there must be something.'"

During February 1980, two months after Sunny had gone into her first coma, Maria says, she discovered a little black bag in Claus's closet. She says it contained three vials, one filled with pills, another with powder, and the third with yellow paste. Suspicious, she told Alexander about the bag when he came home.

Maria decided to take action. She took a sample from each vial and gave them to Ala, who handed them over to Dr. Stock for testing. The samples each turned out to be Valium in different forms. Ala told the police many months later that "Dr. Stock was extremely astonished that anybody would have these drugs in that form in his possession." In April, Maria told Sunny's mother, Mrs. Aitken, about the black bag.

HOSPITALIZED AGAIN

MRS. AITKEN AND SUNNY SPOKE ON THE PHONE every day. On April 4, 1980, Claus was out for lunch, and so, Maria says, she called Mrs. Aitken when she saw that Sunny wasn't feeling well. Mrs. Aitken called Dr. Stock, who came almost immediately. Dr. Stock says he found Sunny uncoordinated but didn't detect any trace of alcohol on her breath. He was puzzled. He got her to agree to enter Columbia-Presbyterian hospital for tests. When Claus returned from lunch, Maria thought he appeared upset. He went to talk to Sunny, and afterward, Maria says, Sunny told her never to call Mrs. Aitken again if she got sick.

Mrs. von Bulow went into Columbia-Presbyterian on April 21. Doctors checked whether she had a tumor on her pancreas that might be causing excess insulin, possibly enough to have caused the coma. They didn't find one. She emerged diagnosed as a "reactive hypoglycemic" and was told to keep away from sugar and alcohol.

Sometime that month, Maria says, she had an argument with Claus. Once again Sunny wasn't well, and Maria told him to call the doctor. "He got really upset," recalls the maid, "and he said to me, 'Either you get out of here or I do,' and I said, 'Well, maybe you forgot December the twenty-seventh, but I didn't.' "

On May 31, 1980, in Austria, Ala married Franz Kneissl, a member of a modest Austrian family. Sunny and Claus attended the wedding and the festivities. In the Austrian tradition, there was a ball on the eve of the wedding, with hundreds of people from all of Austrian society in attendance. It was a strain on her, but Sunny coped.

In November, Maria once again spotted the black bag. There had been some additions since summer: a hypodermic needle, a syringe, Valium, and a bottle labeled "Insulin." She was surprised to see the insulin and said she showed it to Alexander, saying, "For what, insulin?" She later told the police that she had also found in the bag a "bottle with greenish liquid, and there was another bottle in it with Valium."

Possessing needles was nothing new to Claus, according to Maria, his stepchildren, and some of his friends. Maria recalls that when the family vacationed in Majorca in 1969, "his needles were laying around everywhere and the children used to play with [them] and fill [them] with water." Maria also says that in London she once overheard Sunny ask Claus to give her a shot of vitamin B. This was apparently not a unique occurrence.

On December 1, 1980, von Bulow found his wife lying on the floor of her bedroom in New York, bleeding from the head. He dialed 911 for an ambulance. She was rushed to the emergency room at nearby Lenox Hill Hospital. Von Bulow's lawyer, Herald Price Fahringer, said that tests taken at Lenox Hill showed that Sunny was suffering from an overdose of aspirin—salicylate poisoning was the official diagnosis. She regularly took ten to twenty aspirin a day, said the lawyer.

Claus seems to have had a way of unburdening his soul to friends or family members during Sunny's crises. This time, it was Richard Stock with whom he talked in the lobby of the Harkness Pavilion. According to Dr. Stock, "He told me his marriage to Mrs. von Bulow was unhappy, that he had at last been given an employment and that he was very proud of his job. It called for a great deal of travel, and Mrs. von Bulow did not want to travel, and . . . she did not want to lead the type of social life that he wanted to lead; it was very restricting, and his question to me was, was she in any kind of health . . . for him to divorce her? And I said, yes, I thought she was fundamentally very healthy and that if he had divorce on his mind she certainly could adjust to that."

Shortly after Sunny came home from the hospital, Maria wrote to a friend, "Not everything is rosy here. . . . Sometimes I am not feeling well thinking what is going to happen next. Mrs. trusts her husband blindly and is totally dependent. He, of course, has a girl friend. The whole life has changed. No more parties, and they don't go out either. She gained a lot of weight and is very unhappy about it."

CHRISTMAS 1980

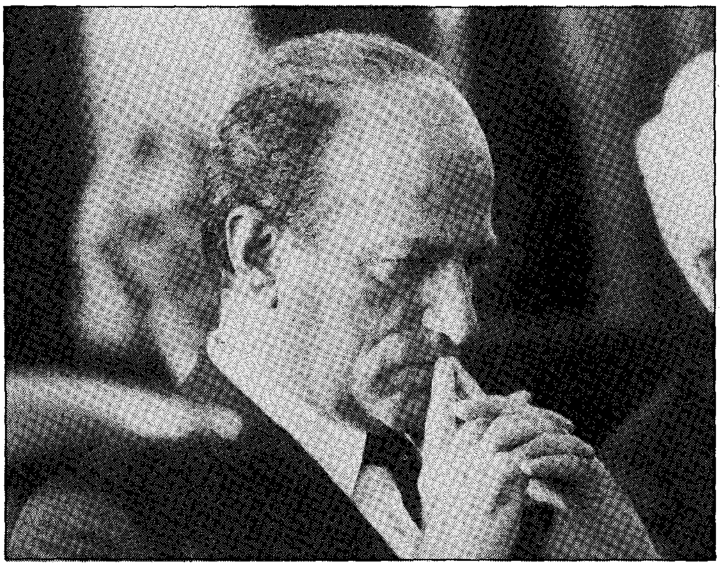
THE VON BULOWS DECIDED TO SPEND CHRISTMAS 1980 in New York instead of Newport. They would go to Newport for New Year's, and they planned to attend Mary and Taylor Chewning's annual New Year's Eve party. When Mary spoke with Sunny about the party only two days before she was stricken, Mary had never heard Sunny sound cheerier.

On December 19, the von Bulows set off for a pre-Christmas weekend in Newport. Maria claims that Claus packed the black bag with the needle and the bottle labeled "Insulin."

She says she carried it to the elevator and checked its contents. She says she had asked Sunny if she could go along but that von Bulow had told her, "No, you cannot go to Newport. You are too tired." Claus says she never went on weekends.

Maria felt Sunny was "happy and well" when she set off for Newport. Within 36 hours, Sunny went into her last coma.

Once again, Claus had a confidential talk—his second—with Alexander. "He said he felt like he was a gigolo and that his pride demanded he get a job . . . a story that struck me," recalled Alexander, "as awfully similar to the one that he had told me just after my mother's first hospitalization." Claus also put in a call to Alexandra Isles.



IN COURT LAST FALL.

Von Bulow is "far too intelligent to have done such a stupid crime," said a friend. "If you're going to commit a murder, why not do it really well."

A few days later, Sunny was moved from Newport Hospital to Brigham and Women's Hospital, in Boston, where Dr. Harris Funkenstein took charge of her.

By December 29, Dr. Funkenstein had concluded that Sunny would be a vegetable for the rest of her days and that it would be best if the family agreed that heroic measures to save her should not be taken if, for example, her heart stopped.

Claus agreed—a bit too hastily, his stepchildren contend. He consulted with Ala and Alexander, even suggesting that they go and see Dr. Funkenstein.

Ala did. She says that during their talk, Dr. Funkenstein asked if her mother had used insulin.

Ala was surprised. Dr. Funkenstein told her that it appeared that Sunny "had suffered over a very short time a profound fall in blood sugar and that in view of the extensive workup for [a tumor that would trigger the production of insulin] which had proved negative, the only other viable explanation was the possibility that a large amount of insulin had been administered under circumstances, of course, which I couldn't speculate about." Ala said that Dr. Funkenstein asked, "Do you think it's possible that your mother has had any contact with any way of getting to or . . . administering her own insulin?"

ENTER RICHARD KUH

ON JANUARY 5, 1981, ALEXANDER AND ALA VON Auersperg brought Richard Kuh into the case. Alexander told Kuh about the black bag. He says that after his mother was found unconscious he searched her bedroom and Claus's closet, looking for something that might have caused the coma. He turned up nothing. A few days later, he says, he noticed that von Bulow's closet door was locked. He wondered if the bag might have been stashed there.

With Kuh's approval, he set off with private detective Lambert to find out.

Without a search warrant, they entered the house, opened the closet, and, according to Alexander, Lambert pulled out "a black metal box . . . a dark metal-colored box," which was not locked. Lying next to it was a cardboard box labeled "lidocaine"—an injectable anesthetic.

They opened the metal box. Inside, according to Alexander, was the black bag containing two little cases of a heart medicine called papaverine, a syringe, pill bottles, a used hypodermic needle, and two other, unused hypodermic needles.

In Claus's desk, they said, they found a container of Valium and still another in the pocket of one of his coats. When Dr. Stock tested the drugs found in the bag, they turned out to be amobarbital and diazepam, traces of which were found on the used needle—along with insulin.

While his stepson was busy searching his closet, Claus relaxed. He, Alexandra Isles, and her child went to Nassau with Cosima for a week's vacation at the chic Lyford Cay Club. They certainly weren't trying to be discreet. (Maria later discovered the bills for the trip and gave them to Alexander, who handed them over to Kuh.)

Undeterred, or unaware of what was going on, Claus took another vacation in March with Alexandra and her child—this one at Palm Aire, in Florida. Claus said it wasn't until April 17, when detectives arrived at his apartment early in the morning, that he knew an investigation was under way. The detectives didn't tell him that he was a suspect in the case.

Four days later, von Bulow went up to Clarendon Court. No sooner had he arrived, at about 10 P.M., than the police, tipped off by someone, knocked at his door.

They now told him that he was a suspect and that the charge could possibly be attempted murder. They asked if he wanted a lawyer, and, stammering with surprise at the news, he asked where he could find a lawyer at that hour. After further discussion, he reluctantly agreed to be questioned and talked to them at length—an odd thing for a former barrister to do.

THE TRIAL OF CLAUS VON BULOW

THE BASIC OUTLINES OF THE DEFENSE AND PROSECUTION cases are easy enough to grasp. Prosecutor Stephen Famiglietti, a 34-year-old assistant attorney general, will claim that von Bulow tried twice to murder his wife by injecting her with insulin—at Christmas 1979 and Christmas 1980. Defense attorney Fahringer will maintain that von Bulow is not guilty and that in fact he did his best to take care of his wife during their marriage.

The prosecution, I am told, will present Sunny as a woman who drank only socially and who didn't take drugs—a wealthy woman whose villainous husband tried to kill her so he could get her money and then run off with another woman, whom he loved.

The defense will deny everything and try to suppress as much potential evidence as possible. It has already moved to

Photograph: © 1981 Paniccia-*Providence Journal*/Picture Group Inc.

keep out of the trial the black bag, the needle, and Claus's long statement to the police.

Fahringer will present Claus von Bulow as a model husband, with perhaps just a few flaws to make him believable. Sunny von Bulow's low tolerance for alcohol, her claimed custom of swallowing lots of aspirin every day, and her aversion to social life of any kind will be brought out more in sorrow than in anger to show what the defendant was patiently putting up with.

THE FIRST COMA

THE PROSECUTION WILL ARGUE THAT VON BULOW caused Sunny's first coma by an insulin injection. The prosecutor will point out that although Claus blames the coma partly on spiked eggnog, the alcohol and barbiturate tests on Mrs. von Bulow were negative. Maria will be a major witness for the prosecution.

The state will also call expert witnesses like Dr. George Cahill, director of research at the Howard Hughes Medical Institute, who will testify, judging from his statement to the authorities, that nothing could have caused a coma of that severity except externally administered insulin.

The defense will stick to its version that Mrs. von Bulow had had a lot of alcohol-laced eggnog on December 26—the alcohol having metabolized by the time she was tested—hadn't slept well for two nights, and that her husband had really believed that she was asleep, not unconscious. Fahringer proudly pointed out to me that Claus saved her life by calling the ambulance when he did.

As for the defense version of how Sunny got into a coma: "She could have had a genuine hypoglycemia attack. Here she is drinking alcohol and taking sweets," said Fahringer. He will contend that she "had a history of excessive use of drugs—aspirin, for example," and that on December 27 she must have "OD'd on something." There was evidence of salicylate in her urine.

Fahringer, who speaks softly, said that Mrs. von Bulow "had a lot of problems" emotionally and "went through depressions."

He will suggest that both comas could have been self-inflicted, either intentionally or unintentionally.

"That's absolute crap—hokum," sputtered Kuh about the stories that Sunny was either suicidal or an alcoholic. "Between marriages she may have drunk a bit too much, but that's all. There is every reason to believe she was not depressed at this time of year."

WHY DIDN'T SUNNY BLOW THE WHISTLE?

IF CLAUS DID INDUCE SUNNY'S FIRST COMA, WHY DIDN'T she blow the whistle on him when she recovered? Why did she continue to live with him and keep him as one of the principal beneficiaries of her will—not to mention the trustee of trusts set up under it for the von Auersperg children and their own child, Cosima?

(Von Bulow gave me this account of the terms of Sunny's will: "Of Sunny's total assets, I would get 6.8 percent outright—that includes what I call the two marital homes. The children get outright, without taxes, 62 percent. I further got a life interest in the income of an additional 12 percent, which then went to the children after me. An additional 19 percent went into a charitable lead-in trust, the income of which went to charity.")

According to prosecution sources, the state will try to answer such questions by arguing that Sunny von Bulow suffered from "retrograde amnesia"—she didn't remember anything—an affliction that can be caused by a hypoglycemic attack.

THE ASPIRIN POISONING

THE DEFENSE WILL MAKE MUCH OF THE NIGHT OF December 1, when Claus allegedly found Sunny on the floor of her bedroom and immediately dialed 911 to rush her to Lenox Hill. "What I think is important," said Fahringer, "is this is less than three weeks from the coma she's now in. This is the same man in the identical situation. If he had not come into the room, she would have died."

CHRISTMAS 1980: THE LAST COMA

THE PROSECUTION WILL CHARGE THAT CLAUS TRIED to kill Sunny a second time when he injected her with insulin on December 21, 1980. Most of the evidence is circumstantial. The prosecution will set the scene: Sunny was in good health. Richard Stock, her doctor, examined her only 48 hours before she went into the coma and found her perfectly healthy. Just as with the first coma, the prosecutor will try to rule out suicide. "This woman had every reason to continue to live," Famiglietti told me in his office in Providence, "and no possible motive to commit suicide." There was no suicide note, no needle by her side, no indication she was depressed enough to end her life. As for motive, the prosecution is expected to insist that Alexander and Ala are only interested in clearing their mother's name, not in financial gain, whereas Claus stood to benefit from the will. The state will try to make Claus's love for Alexandra Isles an element in the case. Was he rushing to meet a deadline imposed on him by Alexandra Isles: Had she told him to marry her or to give her up? Several expert witnesses will buttress the prosecution case that only injections of insulin can explain her coma.

The defense will create an entirely different scenario for the night of December 21 at Clarendon Court. "Our defense," said Fahringer, "will be that the insulin did not come from outside the body. We're saying the coma could have been caused by several things: aspirin poisoning, an overdose of barbiturates, sleeping in a very cold room—it was five degrees that night. Let's assume she's suffering from aspirin poisoning," he said, outlining one possible tack. "She falls in the bathroom. It is five to eight degrees. If she fell and passed out, the temperature alone would cause the coma."

Another possible cause for the coma, according to Fahringer, is barbiturates. "There's a large dose of barbiturates and aspirin in her urine," he told me. "She's got 1.06 milligrams of barbiturates in her blood—amobarbital. That approaches a lethal dose. There are cases where people died with that much in their blood. They found 156 milligrams percent salicylate—terribly high. What we're suggesting is the coma was [the result] of an overdose of aspirin and barbiturates. It was not necessarily an effort to kill herself. A lot of sleeping-pill deaths are not suicide."

Fahringer is certain to point out that Sunny, addicted to sweets, defied her doctor's orders and at her last dinner gobbled down a large ice-cream sundae covered in caramel sauce. "When sugar enters the system," said Fahringer, "it triggers the pancreas. The pancreas exudes insulin."

Fahringer has a surprise for the prosecution about the insulin test, a cornerstone of the state's contention that such high levels could only be explained by an injection. The defense will point out that a crucial tube of blood sent to Boston for the insulin test was unlabeled. It could have been taken many hours after Sunny had entered the Newport Hospital—many hours after doctors had finished pumping glucose into her to try to revive her. Fahringer will argue that if this blood sample was taken on the morning of December 22, the high insulin reading could be merely a normal reaction to the injection of a lot of glucose into the woman's body and that the insulin was therefore internally manufactured, not externally administered.

TURNING POINTS

SOME OF THE MOST IMPORTANT DECISIONS IN THE case could be made during the pre-trial stage, starting this week. Judge Thomas Needham will have to rule on defense motions to suppress various elements of evidence. If the judge decides that the needle found in the search of Claus's closet can not be admitted into evidence for technical reasons, the trial could be drastically altered. The same goes for the rest of the black bag—or the "toilet kit," as the defense calls it—which Fahringer hopes to suppress, along with Claus's long police interview. The prosecution will defend the admission as evidence of the black bag by maintaining that its discovery does not violate the Constitution, because the warrant-less search was not conducted by a police officer.

Today, Sunny lingers in a coma, beyond recovery.

Sources close to the prosecution admit that there might not be much of a case without the needle. Yet the discovery of the needle raises as many questions as it might answer. For instance, if von Bulow did try to murder his wife, why would he tuck away the weapon in his closet and leave it there for two months—much as Richard Nixon left his incriminating tapes? After all, the ocean was at the foot of the garden. Or, was somebody trying to frame him by planting the needle?

Once the trial is underway, Claus's appearance as a witness—if he takes the stand—could be decisive. Even those who adore him and are totally convinced of his innocence worry that von Bulow wouldn't make a good witness. His manner, they think, will come across as pompous and arrogant. They have advised him to do away with the custom-tailored suits, coats, and shirts he always wears and pay a quick visit to the racks at Brooks Brothers.

WHAT IS THE TRUTH? THE STATE WILL MAKE a mistake, says an old friend of Claus's, if it tries to paint Sunny as a lovely, easygoing woman and Claus as a villain who married her for money and then killed her. The friend is probably right. As characters, neither Claus nor Sunny are all good or all evil. Perhaps Claus liked the good life, said his friend, but then who doesn't? Claus loved Sunny, the friend assured me, and was a good husband—at least at the start. And, said the friend, Claus was also good when he worked for Getty. To make a fool of Claus won't work, because it isn't true.

This same friend, who knew Sunny well and liked her, continued: "The fact is that Sunny did drink and she was neurotic. I adored her, but I wouldn't have wanted to be married to her. She was a particularly difficult woman—spoiled, egocentric. She was Barbara Hutton." After all, this man pointed out, Sunny's first husband, Alfie, walked out on her, and he was a "simple, straightforward man who was as keen on cash and the good things in life as anyone." What is indisputably true, according to those who know him well, is that Claus longed to shine in a rich, old-fashioned world.

So, we shall have to wait to see whether the tale of Sunny and Claus turns out to be a story of a rich woman whose husband tried to kill her or if it is a tale of a marriage that, like so many others, just didn't work out, and of a horrible tragedy blamed on an innocent spouse. What we already know is that the tale of Claus and Sunny is the ultimate proof that the rich may be different, as Fitzgerald said, but that they are not always happier. It is a tragic story of a beautiful girl, a Jamesian heroine who possessed enormous wealth but who lacked that critical ingredient, self-confidence, to match her worldly assets.

It is the tale of a man who married her perhaps a bit for love and a bit for money, gained an incredible way of life and an entrée into a fashionable world, and then realized, too late, that he had lost everything because he had lost his self-esteem.

The characters in the story—Sunny, Claus, and their friends—don't worry much about how to make the world nicer for others; they worry mainly about how to preserve every cent they have inherited, how to increase their fortunes, and how to have as much pleasure as possible. The trouble is, in the end none of it seems to have given them much pleasure. I walked up Fifth Avenue with von Bulow one fall day. No one recognized him, although they soon will if, as planned, his trial is televised.

A mammoth Rolls-Royce went by, and he said cheerily, "There goes my mother-in-law's car." In the old days when everyone was on friendly terms, the Rolls was very convenient, Claus explained. He hailed a cab—the old days are over. As we drove up Madison Avenue, he spoke about movies and said that one he had particularly enjoyed was about a woman who murders her husband. He loves black humor and is always making hideous jokes that make you wince. He got out, tipped his small hat, and walked off to face another night. His friends entertain him, and he appears at parties, trying to look nonchalant. But, as he reminded me several times, there are always those moments at two in the morning.

Von Bulow's friends say he is determined to go through with the trial and an appeal if need be, but that he will not face a life in prison. He has told several of them that he will do away with himself quietly rather than endure that.

In Newport one day, I stood on a wall opposite Clarendon Court, trying to get a look at the house. Large walls screen it from public view, and the gate is boarded up to keep the curious away. A cabdriver stood next to me, staring over the wall at the mansion, the home where just over a year ago Sunny was discovered unconscious. "Even the rich do it, huh?" he said. He remarked that he would never even touch that much money, he would never know what it felt like to be on the other side of those imposing concrete walls that separate the house and its inhabitants from the rest of the world. Then he just shook his head and said, "Stupid." ■

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The U.S. and Israel: It Will Get Worse

By Michael Kramer

"...'Saudi Arabia has the oil and it has the money,' says a Reagan-administration official. 'We have to move toward their views'..."

MANY PEOPLE HAVE A RELATIVE like Menachem Begin. He shows up at family events and huffs and puffs about this and that—and he's ignored. But Uncle Menachem is different. He runs a country. A friendly country, an ally, one of the few nations left that still believe the United States of America is the greatest thing in countries. So when Begin carries on about the darker side of America's involvement in Vietnam and when he worries that the United States is treating Israel like a "banana republic," Americans ignore him at their peril.

Three times in the past year, Begin has tried America's patience. Twice, though, he was right. The Iraqis were close to producing a nuclear bomb that could have devastated Israel; Baghdad had to be stopped. And regrettable though the civilian casualties were, the P.L.O. couldn't be permitted to hide forever behind a curtain of innocents in the middle of Beirut. But this time, with the Israeli annexation of the Golan Heights, it is nearly impossible to see the "why" of it. Especially because, before Golan, so many things seemed to be going Israel's way.

"Any government capable of rational judgment," says Abba Eban, a former Israeli foreign minister, "would have been interested in a period of consolidation. It was clear that nothing would be lost by maintaining the status quo and nothing gained by changing it."

So why did Begin do it? There are enough answers to fill a phone book. But, in the end, the most compelling factor may well have been frustration.

Superhawk: *Defense Minister Ariel Sharon's power is growing.*

Begin—and most of Israel, as well—is more than a little peeved at a perceived tilt toward the Saudis by the Reagan administration. Until recently, Israel's apprehension had been expressed privately. Then, last week, Moshe Arens, who will soon become Israel's ambassador to the United States, went public. America, said Arens, "in effect had decided to adopt the Saudi Arabian positions on Middle East issues. . . . What's more serious . . . is that [the United States is] ready to apply pressure to Israel to get Israel to adopt these positions."

HOWARD SQUADRON is chairman of the Conference of Presidents of Major American Jewish Organizations. He is perhaps the leading spokesman for American Jews, and his analysis parallels Arens's. "By pulling back from the American-Israeli strategic agreement," says Squadron, "and by curtailing some other pro-Israeli actions, the Reagan administration has created an imbalance in favor of the Saudis. Ronald Reagan believes the same things both domestically and in foreign affairs. He thinks that you should deal with—and even defer to—the rich and powerful.

"The administration should have reacted to the Golan annexation private-

Photograph by F. Lochon/Gamma-Liaison.

"...No one would be surprised if Begin moved his office to East Jerusalem, which the Arabs would view as a major provocation..."

ly," says Squadron. "By making a public issue of it and by then saying that we would relent if Israel behaves better, the Reagan government is dealing in the most heavy-handed way with a guy whom you don't have to even breathe heavily on for him to become supersensitive. Sure, Israel is a dependent of the United States. Israel knows that. But it never serves a useful purpose to treat a dependent—or a child—like a child."

Squadron believes that the administration's Saudi tilt represents a Pentagon "fantasy" that has captured the upper reaches of the Reagan government. "If you just look at a map," says Squadron, "you can easily see that to protect the oil, Saudi Arabia would be a nice place to have military bases. But it's a dream. The Saudis face tremendous internal pressures that won't permit them to have American forces on their soil."

Publicly, the United States is still committed to the Camp David peace process—which the Saudis have rejected out of hand. But it is hard to find a Reagan aide who in private won't confirm the Arens-Squadron thesis.

"Saudi Arabia is the mother country in the region," says a high administration official. "It has the oil and it has the money. It finances everyone, and it is concluding security treaties right and left. We have to move toward their view—especially in a post–Camp David environment. And, really, it's just like the campaign. Israel is like the Republican right wing. We've got it, and it can't really desert us. All it can do is scream. Now we've got to go out and get the others—and in this case, Saudi Arabia is the key to their support."

The real-world effects of this view—in addition to the way in which the administration slapped Israel for the Golan annexation—are about to be felt.

First, militarily, the administration's plans for defending the Middle East are taking shape. Four countries are involved: Turkey, Pakistan, Egypt, and Saudi Arabia. The Saudis are resisting a formal commitment to the plan—the kingdom still wants America's military might to remain "over the horizon"—but they are nevertheless building large military bases throughout Saudi Arabia, larger than their own armed forces can use. And, doing what they do best, the Saudis have agreed to fund the Pakistani purchase of 40 American F-16s, plus some tanks, helicopter gunships, howitzers, and radar equipment. The total bill is about a half-billion dollars. Over time, this new alliance will almost surely take on great significance, and its implementation will be a major item for Secretary Haig when his Middle East mission—delayed by the Polish crisis—finally gets under way.

There is little room for Israel in this arrangement, which is a strange state of affairs, considering that Ronald Reagan has long been one of the few American politicians who've seen Israel as a military ally as well as a moral burden. "American policymakers downgrade Israel's geopolitical importance," said Reagan in 1979. "The fall of Iran has increased Israel's value as perhaps the only remaining strategic asset in the region on which the United States can truly rely." Only a tilt toward the Saudis can explain Reagan's apparent backtracking on this view.

Second, it now seems likely that Prince Fahd's peace plan will be born again—providing there is no significant progress toward autonomy for the 1.3-million Palestinians on the West Bank and Gaza before April 25, the day on which the remaining one-third of the Sinai is due to be returned to Egypt. (The twenty-fifth will not be an easy day. The area's settlers are digging in. They have fortified their perimeters, and they will not go quietly.)

WHEN THE SAUDI PLAN was first proposed, the United States agreed with Anwar Sadat—there was nothing new. When Fahd trotted it out again last fall, President Reagan himself welcomed the plan as a "beginning point for negotiations." The administration backed away from the president's statement in the face of Israel's hostility to the idea ("a plan designed for Israel's liquidation," said Begin), but it now appears that America really does see merit in the Fahd proposal—or is feigning interest in order to encourage the Saudis.

Since the Fahd plan may well become the focal point of America's interest once Israel returns the remainder of the Sinai to Egypt, it is important to compare the Saudi proposal with the United Nations resolutions (242 and 338) that have long been the guiding documents for a comprehensive Middle East peace.

To begin with, Article 1 of the Fahd plan calls for the "Israeli evacuation of all Arab territories seized during the 1967 Middle East war, including the Arab sector of Jerusalem." Resolution 242, however, seeks "withdrawal of Israeli armed forces from territories occupied in the recent conflict." Notice the absence in 242 of the word "all." Israel has maintained—and will continue to maintain—that at least some of the conquered land must remain in her possession for security reasons.

Article 2 of the Fahd proposal calls for "dismantling the settlements set up by Israel on the occupied lands." Resolution 242 makes no mention of Israel's settlements.

Resolution 242 seeks a "just settlement of the refugee problem." Articles 4 to 6 of the Fahd proposal go much farther. They assert the "rights" of the Palestinian people and require "setting up a Palestinian state with East Jerusalem as its capital."

Fahd's Article 7 affirms "the right of all countries of the region to live in peace." This does not approach 242, which *requires the "termination* of all claims or states of belligerency and respect for and acknowledgement of the sovereignty, territorial integrity and political independence of every state in the area and their right to live in peace within secure and recognized boundaries free from threats or acts of force." But the Arabs don't view Israel as a nation. They call her an illegal "Zionist entity" that must eventually be replaced with a Palestinian state. So it is only on the basis of off-the-record whispers that one can believe that Saudi Arabia would really recognize Israel if the Fahd plan were ever implemented.

Article 8 of the Saudi proposal calls for the Fahd plan to be guaranteed by the "U.N. or some of its member states." Resolution 242 calls for the "states concerned" to negotiate a peace. The Saudi proposal thus seeks a settlement agreed to by everyone but Israel, upon whom a resolution would be imposed.

There are other problems with the Saudi plan. It would bring the Soviets back into the Middle East peace process; it might, by the admission of the Saudi foreign minister, skip recognition of Israel's right to exist until *after* the creation of a Palestinian state; and it comes with three conditions, one of which demands that the "United States should cease its unlimited support of Israel."

In short, the Fahd plan resurrects all the old positions of the most intransigent Arabs.

OBVIOUSLY, ISRAEL WILL never willingly agree to the Fahd plan, or anything even remotely resembling it. But the Reagan administration is not without the means to pressure Israel to comply, if only partially. And if the administration chooses to go this route, America and Israel could be headed for a breach that moves way beyond the current strains.

To forestall America's further embrace of the Fahd proposal, Israel might just play its only card—a refusal to re-

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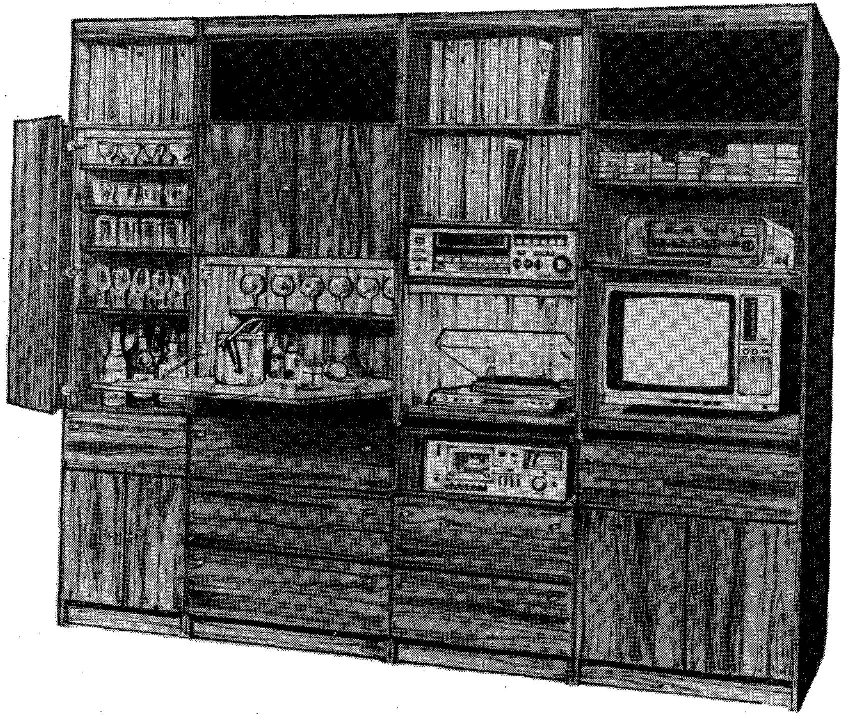

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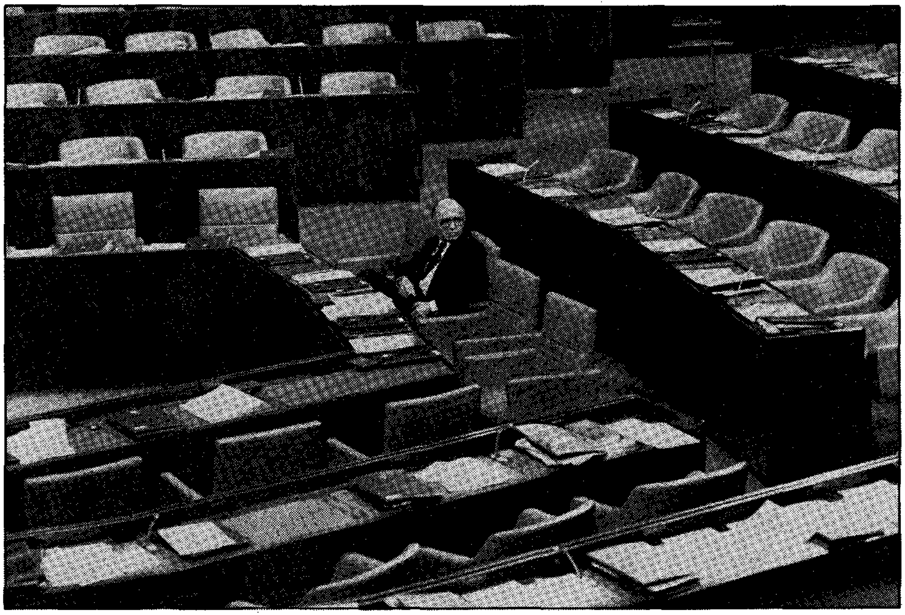
“...The U.S. is resisting, but unless it takes the lead, autonomy will not be achieved and the Middle East could explode again...”

turn the remainder of the Sinai to Egypt. While Begin still says the Sinai will be returned, Ariel Sharon, the superhawk Israeli defense minister whose power seems to increase daily, has been hinting at a refusal. Most recently, Sharon said the cancellation of America's commitment to the strategic-cooperation agreement “raised severe doubts... about [America's] credibility... in the framework of international agreements, including... its future behavior in relation to the Camp David accords.”

Given the Sinai card, America, like Egypt, is trying hard to avoid doing anything that could provoke the Israelis. Nevertheless, Begin may well pull some other stunt before April 25 in order to provide a pretext for withholding the Sinai. I don't think anyone would be surprised if Begin moved his office to East Jerusalem, a step the Arabs would view as a major provocation. He might even decide finally to take out those Syrian missiles in Lebanon. Either action would probably add to his popularity—already phenomenally high.



Isolated: *Begin's unpredictable actions have alienated his American allies.*

THE WHITE HOUSE SCOFFS AT these possibilities, since it assumes that such an Israeli move would merely drive Egypt back into the Arab fold, a result it thinks Israel would want to avoid at any price. The White House could be wrong.

Israel's problem is this: Since she doesn't trust her Arab neighbors (who don't trust her), she would prefer to retain her present borders without a formal peace. The alternative, a peace that could be broken, would find Israel defending herself at the 1967 lines—an “indefensible” position, in Sharon's view, since Israel would effectively be cut in two, with all its major population centers within range of enemy artillery.

Israel's wish is close to impossible. After all, it was Begin himself who first invented autonomy. He saw it as a way of paying lip service to the Palestinians without immediately affecting Israel's presence on the West Bank. Well, the “immediate” period has passed, and Israel is now committed, at least on paper, to some form of autonomy. And real progress toward that end *before* April 25 is the only sure way of precluding American pressure *after* the twenty-fifth—pressure that could result in a Palestinian entity more quickly.

However it plays out, fast or slow, it should be clear that some sort of Palestinian entity, perhaps even a Palestinian state, is coming. It may come sooner rather than later. “My recurring nightmare,” says Howard Squadron, “is that the P.L.O. may get its act together and recognize Israel's right to exist and accept 242 as the basis for negotiations. The P.L.O. might renege later on, but such a move would bring enormous pressure on Israel. Israel has always said it will give back the land if only its enemies will talk to her and recognize her as 242 calls for. Well, Sadat did just that. Nothing but its own stupidity is keeping the P.L.O. from doing the same thing.” (One of the more credible explanations for Begin's Golan action is that he sought to so anger Syria—which carries the most clout with the P.L.O.—that the P.L.O. would be forced farther away from such a course.)

No matter the timetable, as Squadron says, “the dynamic is moving away from Israel. At least the autonomy talks offer a chance for Israel to control the pace, and the five-year transitional period that would be triggered by a successful conclusion to the autonomy talks would at least give Israel time to prepare itself.”

Having said this, Squadron offers a concise analysis of the roadblocks to progress on autonomy:

“Egypt, on the one hand, wants the autonomy talks to succeed so that she is not seen in the Arab world as merely being interested in the Sinai. On the other hand,” says Squadron, “Egypt doesn't want to conclude an agreement that leaves her open to Arab criticism.

“Israel wants autonomy before April 25 because she doesn't know what will follow if she fails. But she's afraid of autonomy, too, because she understands how the dynamic will likely run. The United States would like the five-year respite that the autonomy talks would bring, but since Camp David is a Carter achievement, the Reagan administration is eager for an immediate resolution of the whole situation and feels it could force the issue if autonomy isn't concluded by the twenty-fifth.”

There is some indication that the Reagan administration is finally going to appoint a special representative to the autonomy talks. It has resisted this step so far, but unless the United States takes the lead, autonomy will not be achieved and the Middle East could explode again. “It all depends on the United States,” says Boutros Ghali, Egypt's minister of state for external affairs. Ghali remembers the 1956 Suez crisis. “We have an Eisenhower complex,” he says. Ike “intervened, put real pressure on the Israelis, and they withdrew from Sinai in 40 days.” The same could happen today, says Ghali. “If the Reagan administration wants to continue the peace process, they just have to be serious.”

No doubt the Reagan administration *is* serious. Its problem is that it is drawn to the Saudis, and it is tempted to sue for a single, swift, and comprehensive peace that involves everyone. An admirable objective but a naïve one—and one that ignores history. The reason Camp David has worked—so far—is that its framers understood that only a slow, step-by-step process that purposely avoids trying to dot every *i* and cross every *t* is the only way to overcome centuries of hatred: Sometimes it is better to leave some things unclear. By seeking to go too far too fast (and especially at a point when the Camp David process can be revived), Reagan may well foreclose every option but one—war. ■

Photograph by Benami Neumann/Gamma-Liaison.

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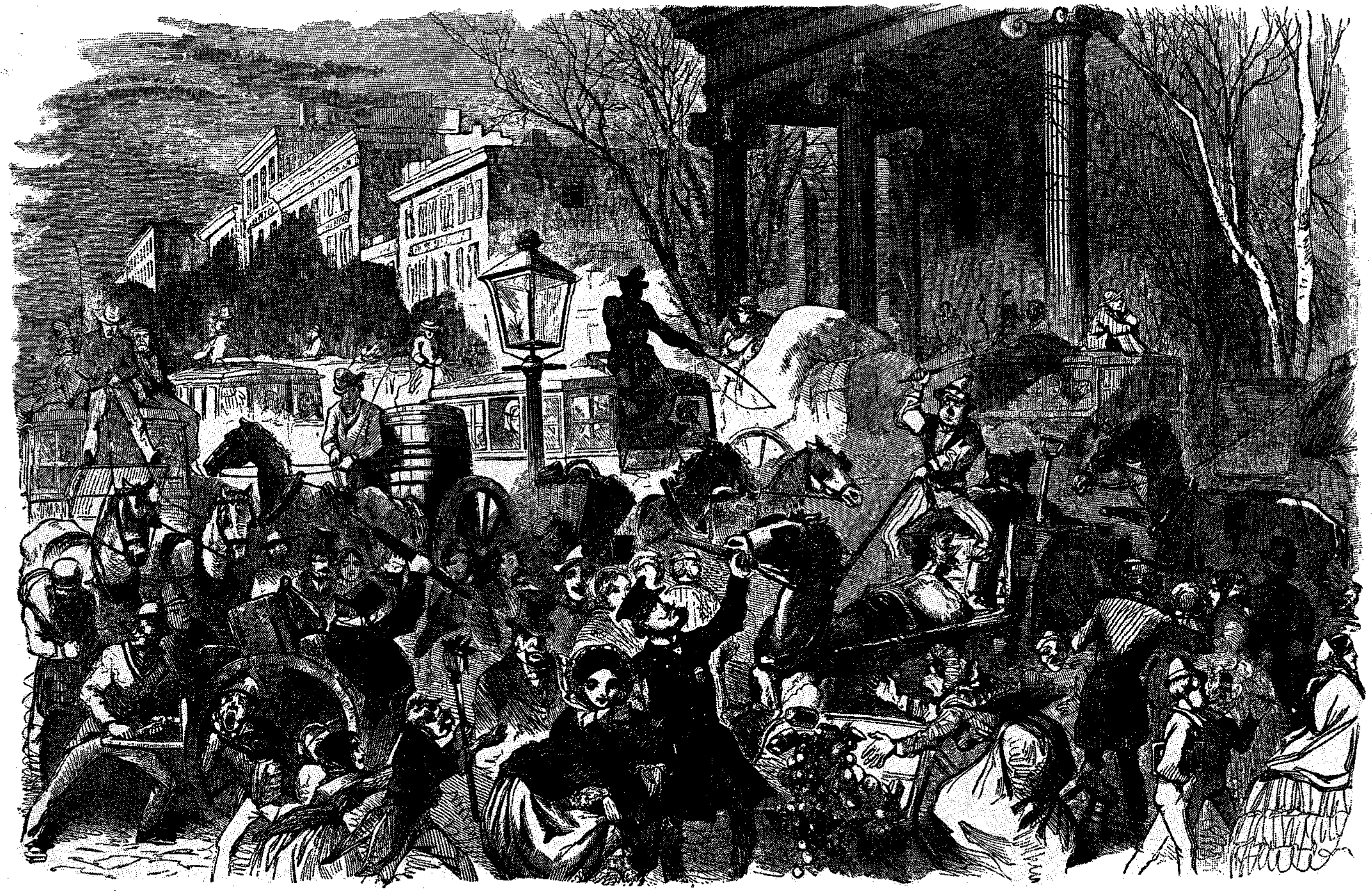


High times on old Broadway: *New York street life as it appeared to Alfred Fredericks, a* Harper's Weekly *artist, in 1859 was no urban idyll.*

The Way It Really Was

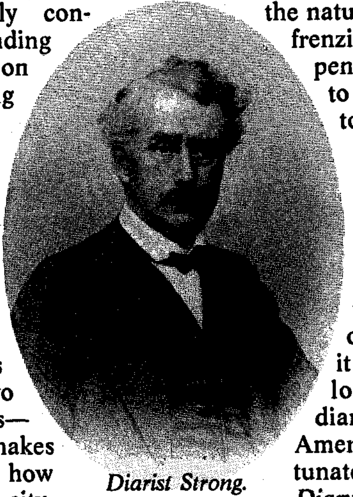
By Noel Perrin

ONE OF THE WAYS NEW Yorkers like to impress provincials (and sometimes themselves, too) is by dwelling on the frenzied pace of life in the city. Such crowds! The buses are impossible, and the subway is worse. Danger everywhere. Not just that you may get mugged in the streets, but that they have to post armed guards in the schools. Think of it. There are no cops in the corridors in New Orleans or Denver.

Worse yet, it's all so expensive. For the privilege of living amid this turmoil of corruption, danger, subway tramplings, and collapsing infrastructures, you have to pay rent that would cause them to faint dead away in Birmingham, Alabama. The total monthly entertainment budget of a prosperous family in Des Moines might—just might—get a New York couple dinner at a good restaurant and decent seats at a concert. Of course, it would be impossible to find a cab afterward.

What's more, all of this is a *trend.* For years and years now, the city has been getting steadily more frenzied, more dangerous, more expensive. Every New Yorker has a personal cutoff date, marking the year in which life got so hard that he or she seriously considered leaving. Depending on your age, and also on whether you are a lifelong New Yorker or came here as a bright-eyed 22-year-old, that date may be anywhere between about 1930 and 1978.

I would not dispute for a minute that there have been some very real changes in New York City. Notably, there has been the emergence of two major new racial groups—and the three that makes have not yet fully found how to live together in one city.



Diarist Strong.

But what mostly impresses me is how little New York has changed. I won't say it has always been frenzied, dangerous, and expensive, because probably in 1628 it wasn't. But it has been that way for at least a century and a half. It's as much the nature of New York to be frenzied, dangerous, and expensive as it is for Chicago to be windy or for El Paso to have tamales.

I obviously wasn't around 150 years ago to see what the city was like, but that doesn't matter, because a man named George Templeton Strong was. And not only to see but to record it in a diary 4 million words long, one of the best diaries ever kept by an American, and now, unfortunately, out of print (*The Diary of George Templeton*

Illustration, bottom: Culver Pictures.

"...A nineteenth-century diary tells us that New York has been frenzied and dangerous for at least a century and a half..."

Strong, Macmillan, 1952). Strong began to keep it in 1835, when he was a boy of fifteen living on Greenwich Street, and didn't stop until about three weeks before his death, in 1875—and then only because he was too sick to hold a pen. Meanwhile, he had gone to Columbia, become a lawyer, married and had three kids, been to about 300 fires, become president of the New York Philharmonic Society, experimented freely with drugs (chloroform was the hot ticket in the 1840s), served as a trustee of Columbia, almost gone broke, been to Paris, considered moving to some "dull but decent New England village," met everyone and done everything. And he had written it all down. Before you conceitedly conclude that you are experiencing the city at its peak of chaos, listen to some of what Strong has to say.

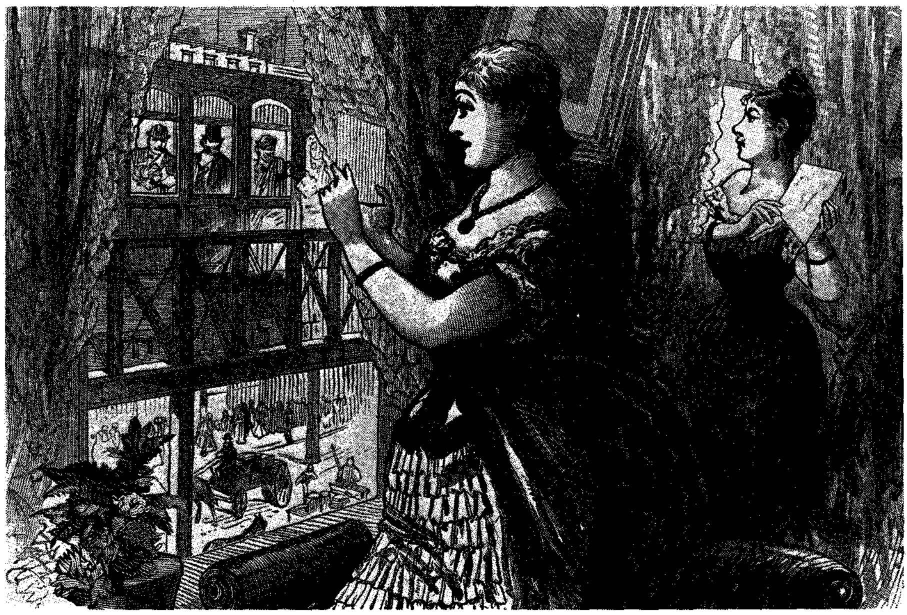
HEAR HIM FIRST ON PUBLIC transportation. Then as now, New York was a city of mass transit. Maybe 25 families kept a carriage when Strong started his diary, which would be one private vehicle per 10,000 people; everybody else used public transportation. No subways yet, but plenty of horse-drawn buses. And in the winter, public sleighs. Sounds romantic, doesn't it, to take the uptown sleigh? Oddly enough, it didn't strike Strong that way. Here's the description he wrote after a sleigh ride up Broadway on January 8, 1856:

"These insane vehicles carry each its hundred sufferers, of whom about half have to stand in the wet straw with their feet freezing and occasionally stamped on by their fellow travelers, their ears and noses tingling in the bitter wind, their hats always on the point of being blown off." If someone had told Strong that he could have ducked into a cozy train on the Broadway-Seventh Avenue line, he would have cried for joy.

Of course, that was just after snowstorms. When the regular buses were running, things were a good deal better, right? Wrong. Or at least wrong much of the time. Here's Strong going home after church on a rainy Sunday in 1848: "I... put myself into an omnibus and went ploughing and lunging down to Greenwich Street. The driver was drunk and the progress of the vehicle was like that of a hippopotamus through one of the quagmires of South Africa."

Well, okay, so the buses left something to be desired. But this was the golden era of railroads, and surely commuters had a better time than they do now. Think again. During the summer of 1839, for example, Strong's family took a summer place on Long Island—in what is now part of Queens—and he commuted in on the Long Island Rail Road. Grumbling all the way. "That railroad is about as poor an affair as bad tracks, slow engines, and frequent stoppages can make it," he wrote.

Aha, you say, loaded evidence. Railroads were still very new in 1839; the L.I.R.R. simply hadn't had time to reach peak efficiency yet. Maybe so. But consider another trip Strong took fifteen years later. He was going to Rockaway. For this purpose he got up at 6 A.M., took a bus down to South Ferry, and then the ferry over to Brooklyn, where he expected to catch a train. A reasonable expectation. "The very timetable on the wall of the ferry office certified [it would] start at 7:30. Found on crossing that it started at 7 and had gone. Also that the next train, announced in like manner for 9 A.M., had recently been postponed to 10 A.M. So I had two and a quarter hours before me to be killed in South Brooklyn." That's a commuter railroad in the golden year of 1854.



Passing fancy: *An artist's view of prostitutes working the elevated trains in 1885.*

Now, what *is* true is that there was excellent steamboat service from New York to all nearby points, and the boats were floating palaces of luxury. Back when he was a mere child of sixteen, Strong was taken aboard one of these boats by an older relative and was just dazzled to find that it had bathrooms, right there on the ship, which was more than his own house did. Good food, too. Given a choice, Strong always took a steamboat. He did, for example, when he went to a cousin's wedding in New Haven in 1846. (True New Yorker that he was, he felt complete scorn for the college town, and especially for its architecture. "If the houses were all carefully removed, New Haven would be a lovely place," he noted in his diary when he got home.)

Steamboats so delighted Strong, in fact, that they became his normal symbol of modernity and progress, more or less as jet airplanes are to many people now. When the niece of one of his father's law clerks became a June bride in 1840, Strong noted with amusement that it was in the very nick of time. "She will probably become a happy mother in the course of the next week. Well, people do everything by steam these days."

But even steamboats—lovely, elegant steamboats—had a problem. They kept blowing up. Time after time in the diary, Strong notes which friends of his died when the *Henry Clay* caught fire on the Hudson (the captain was having an impromptu race with the *Armenia*) or when the *Lexington* burned on Long Island Sound. I think it is fair to say that travel for New Yorkers was frenzied and dangerous in the 1840s and '50s. And sometimes inconvenient, too. Like the time Strong took his eleven-year-old son to Coney Island. "The expedition was not brilliantly successful," he noted sourly that evening. "The horsecars took two hours and a half to make their ten miles."

DOUBTLESS ALL TRUE, YOU may answer—but that doesn't mean little New York of that period had all the problems (and joys) of big New York now. The problems of real overcrowding and the joys of real so-

Illustration: The Bettmann Archive.

"...One of George Templeton Strong's earliest memories was of being kept up by the whorehouse orchestras playing nearby..."

phistication must have come later.

That New York *was* little by present standards—that I concede. It had a quarter of a million people when Strong started his diary and had reached only half a million by 1850, only 800,000 by 1860. In terms of city blocks, it was tiny. When Strong went to a big party on 37th Street in the spring of 1856, it amazed him to think how far uptown he had come. "It seems but the other day," he noted, "that Thirty-seventh Street was an imaginary line running through a rural district and grazed over by cows."

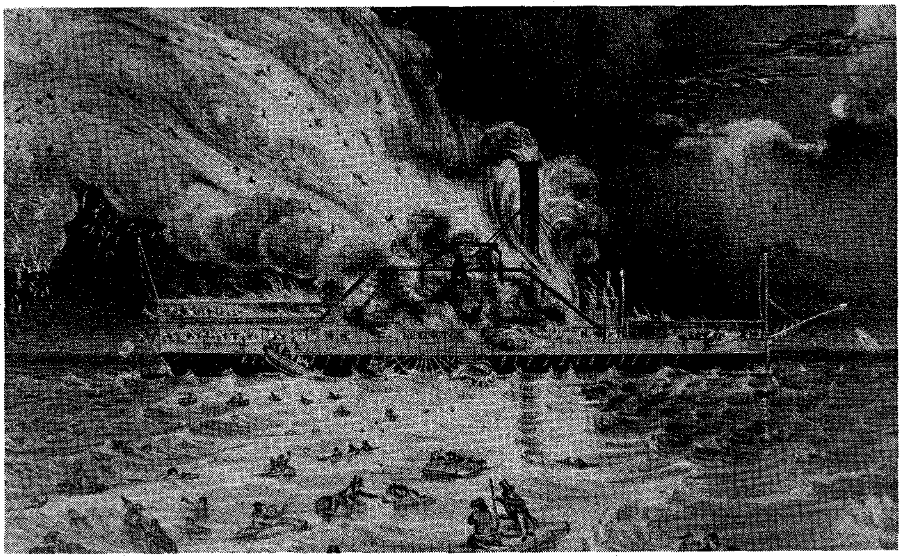
Read the diary, though, and it becomes clear that New York was just as overcrowded, just as sophisticated, just as different from the rest of America as it is now. It simply occupied a smaller territory.

Take the matter of commercial sex. People seem to think not that vice is new in the city but that it keeps getting more and more open, insistent, and widespread. I do not think Strong would agree. It may have been the Victorian age in the rest of America, but it was something quite different in Manhattan. Where Strong grew up on Greenwich Street, for example, he was within hearing of two large whorehouses; one of his earliest memories was of listening to *their orchestras* as he lay in bed.

While growing up, he loved to stroll around and see the crowds. "It's a pity we've no street but Broadway that's fit to walk in of an evening," he wrote at the age of twenty. "The street is always crowded, and whores and blackguards make up about two-thirds of the throng." (By "blackguards" he meant both pimps and ordinary criminals.)

All right, but at least such elements weren't so *young* back then. If Strong were around now, you say, he just wouldn't believe the ages of kids in these gangs that get you on the subway.

Strong would believe it with no difficulty at all. He lived amid gangs of preteenagers all his life. Here's a note he made on July 7, 1851: "No one can walk the length of Broadway without meeting some hideous troop of ragged girls from twelve years down ... thief written in their cunning eyes and whore on their depraved faces, though so unnatural, foul, and repulsive in every look and gesture, that that last profession seems utterly beyond their aspirations. On a rainy day such crews may be seen by dozens." So much for the sidewalks of old New York.



Give me the I.R.T.: *The steamboat* Lexington *burning on Long Island Sound in 1840.*

OR TAKE CITY POLITICS. Surely *they* can't have been as bizarre and colorful in those far-off days as they are now. Oh, can't they? Consider the case of Fernando Wood, who was mayor from 1854 to 1857, and again from 1859 to 1861. The first time he was mayor, he used the city police so freely to back his favorite gang—the Dead Rabbits—that the governor of New York wound up appointing a whole different police force. (Yes, really—our present police force is descended from it.) The result was a pitched battle for the possession of City Hall. "All day the City Hall has been occupied by from five hundred to a thousand policemen," Strong noted on June 17, 1857.

Wood lost that fight, and even lost the nomination for mayor. Nothing daunted, he formed a new political club demurely called Mozart Hall, and two years later was triumphantly back in office. This time he had a scheme that would ensure no more meddling from Albany. He proposed to the City Council that the city secede from New York State and join with Staten Island and Long Island to form a "free city" called Tri-Insula. What's more, the council voted to do it—which is farther than Norman Mailer and Jimmy Breslin ever got. It was only the coming of the Civil War that spoiled things.

Or consider the situation of the Supreme Court for the First District (Manhattan) in the winter of 1856. This was a three-judge court, Judge James J. Roosevelt presiding. (J.J. was a great-uncle of T.R.) A man named Davies had been elected to the court to replace Judge Charles Peabody, but Roosevelt didn't like him and refused to seat him. Davies came anyway. There were thus "four judges out of three in attendance," as Strong delightedly noted, and so it continued for a week, with no business being done.

Then a lawyer named Sanxay brought in a case. Strong—and about half the other lawyers in the city—were present watching. Sanxay looked thoughtfully up at the four men on the bench. Then he said to Judge Roosevelt that he "would like to be informed who the judges were, in case they should not be unanimous. Roosevelt stammered and said that this was a general term and that there were three judges present. Mr. Sanxay might go on or not as he pleased." So Sanxay said coolly, "Then I will go on with my argument before the *three whom I consider to be judges.*" Try to match that scene in 1982.

One more example. Strong saw a good deal of the 1868 Democratic National Convention, which was held on 14th Street. It was much like political conventions now, only a bit wilder and woollier. Strong was much amused by the out-of-town delegates who raced around the city wearing their badges and goggling at the sights. (My own great-grandfather was at that convention, but as he was a delegate from the city, I assume he had the sense to take his badge off before he left the convention hall.) It particularly amused Strong to see a squad of a dozen politicians pour out of the Astor House and "invade the already occupied omnibus." They were not shy. " 'Here's a seat, Governor.' 'Hello, Senator, is that you? You sit in my lap.' 'I reckon we'd better stop at the New York Hotel and licker up,' and so on."

Strong was, of course, well used to politicians' liquoring up. During the Civil War he had to spend a good deal of time in Washington on official business—and fastidious New Yorker that

Illustration: Culver Pictures.

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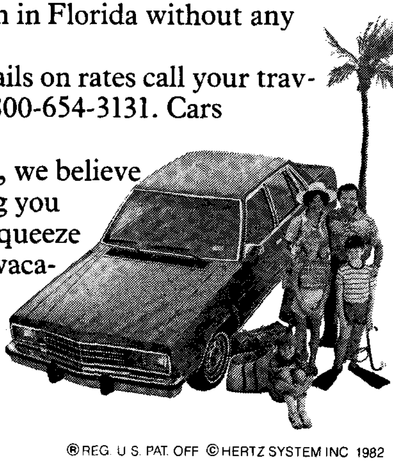

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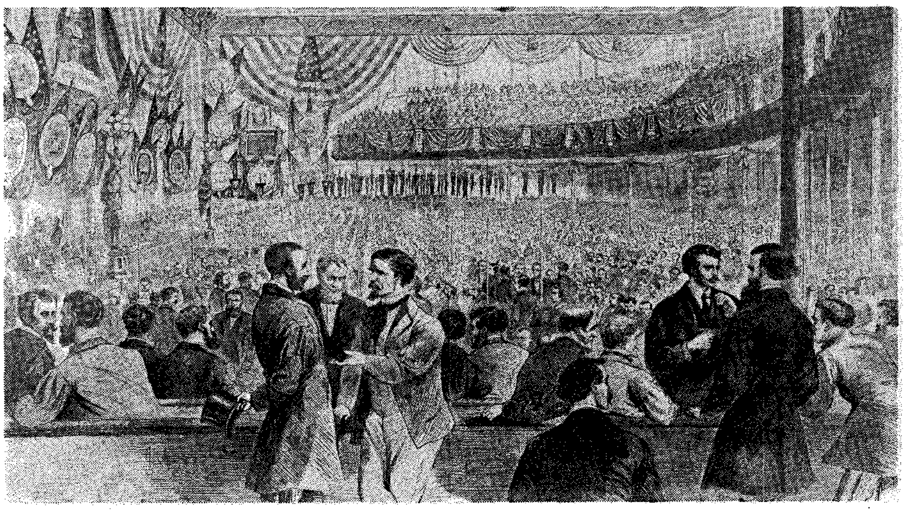
"...Steamboats so delighted Strong that they became his symbol of modernity. But they had a problem: They kept blowing up..."

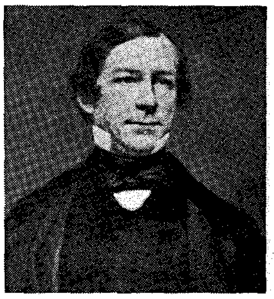
he was, he hated the miserable accommodations. Once, he moved out of the Willard Hotel in a fury because they'd stuck some stranger in the room with him, and eventually found himself over at the National Hotel having to share a sort of dormitory with nine strangers. "One of them ordered and swallowed three several drinks between daylight and breakfast time; viz., a sherry cobbler, a whiskey julep, and a brandy-smash."

Strong's view was that you probably *needed* that sort of thing to get through a week in Washington. It wasn't like Tri-Insula, where something new happened every twenty seconds or so, and where sooner or later you met everyone there was to meet. Who but a Tri-Insulite could respond as Strong did to the news in 1852 that Napoleon III had just been elected emperor of France? He recalls that a few years earlier the emperor had been living in New York, "an unshaven, dirty, penniless *soi-disant* prince." And then he tells the kind of story that New Yorkers love to tell, and in a style recognizably the same as the one now prevailing. It's about a lawsuit Napoleon brought in New York—for personal injury, of course. "That respectable member of the legal profession, Nelson Chase, has a bill against him to this day, unpaid and never likely to be paid, for services in a suit against some contemporaneous loafer for damages because some little bulldog belonging to the latter assailed the calf of the former. Ralph Lockwood was counsel for the dog, Chase for the Emperor."



Wilder and woollier: *Delegates dealing at the 1868 Democratic National Convention.*

But back to problems. All right, you concede, transportation was rough; there were lots of whores; local politics may have been a teeny bit crooked. But what about just the sheer physical condition of the city? You can't tell me there were burned-out areas of the Bronx in 1840. No, I can't. The Bronx ran more to cows. But I can tell you about a walk that Strong took down to the edge of Manhattan in 1839. You might whiff a little garbage on such a stroll now; you would have whiffed human excrement then. There were not many sewage-treatment plants in 1839. Mostly the stuff just decomposed in back alleys or got dumped in the river. Strong was divided between disgust and admiration at the raw vigor of this off-off-Broadway performance: "The water was saturated with filth, and where the sun fell on it was literally effervescing—actually sending up streams of large bubbles from the putrifying corruption at the bottom. There might have been half a dozen of these bubble streams in a square foot, in some places more. And the stench of sulphuretted hydrogen was enough to poison one."



Bizarre: *Mayor Wood.*

ENOUGH. NO NEED TO GO ON and talk about the schools, the race riots, the Bowery Boys. Let's get on to the cost of living, a subject I seem to have been carefully avoiding.

How come Strong hasn't said a word about money? Isn't it the case that however much old New York resembles current New York in most ways, it was a hell of a lot cheaper to live here? No, it isn't. One story will suffice. Strong, among all his other activities, was a vestryman of Trinity Church. In the spring of 1867, he got a letter from the Reverend Francis Vinton, asking for a pay raise. Vinton wasn't even rector of Trinity, just one of three assistant clergymen on the staff. What he wrote Strong was that in order to remain "solvent," he absolutely had to have $10,000 a year. This at a time when the chief justice of the Supreme Court was paid $6,500. How did Strong respond? At the next vestry meeting he voted with the majority to keep the Reverend Dr. Vinton solvent. Ten thousand a year plus an "allowance."

But I don't want to end with money. I want to end with food. Because here I will concede that New York has suffered a terrible loss. It's true that the number and variety of restaurants have increased somewhere around 15,000 percent since Strong's time. Judging by his frequent and bitter complaints about Delmonico's and the Maison Dorée, quality may be up a little, too. But the ease of getting seafood has not gone up at all—it's gone shockingly down. In particular, that once common New York delicacy the oyster has become almost rare. There was a time when the Oyster Bar in Grand Central was a place where people popped in for a dozen fresh ones the way people grab a bag of Fritos now.

You want to know how common oysters were? Listen to Strong talking about the General Convention of the Episcopal Church in 1874. It was held in New York (of course) by Trinity Parish. Strong by then was comptroller of the parish, and he attended to the catering. Here's a note he made on October 19:

"The General Convention thinks its oysters are too small. So I assumed the responsibility of ordering bigger oysters, and also issuing them daily instead of every other day. Anything to inspire the Council of the Church with the spirit of peace and harmony, which is the fruit of good living and eupepsia."

If that last sentence is true, the convention must have been the most harmonious ever held. Here is what a still-stunned Strong noted as he paid the bills: "The insatiate General Convention devoured, absorbed, ingulphed, ingested, bolted, gobbled, munched, masticated, ingurgitated and, I hope, digested and assimilated 80,000 oysters!"

Eat your hearts out, New Yorkers. You may ramble from Miyako to the Four Seasons to Lutèce. Like the Reverend Dr. Vinton, you may be able to do it on your allowance. But never in your life will you ingest oysters on the scale that the most humble citizens of Manhattan and Brooklyn did a century ago.

You can add that to your list of city hardships.

Photograph by Mathew Brady, courtesy of Culver Pictures. Illustration: The Bettmann Archive.

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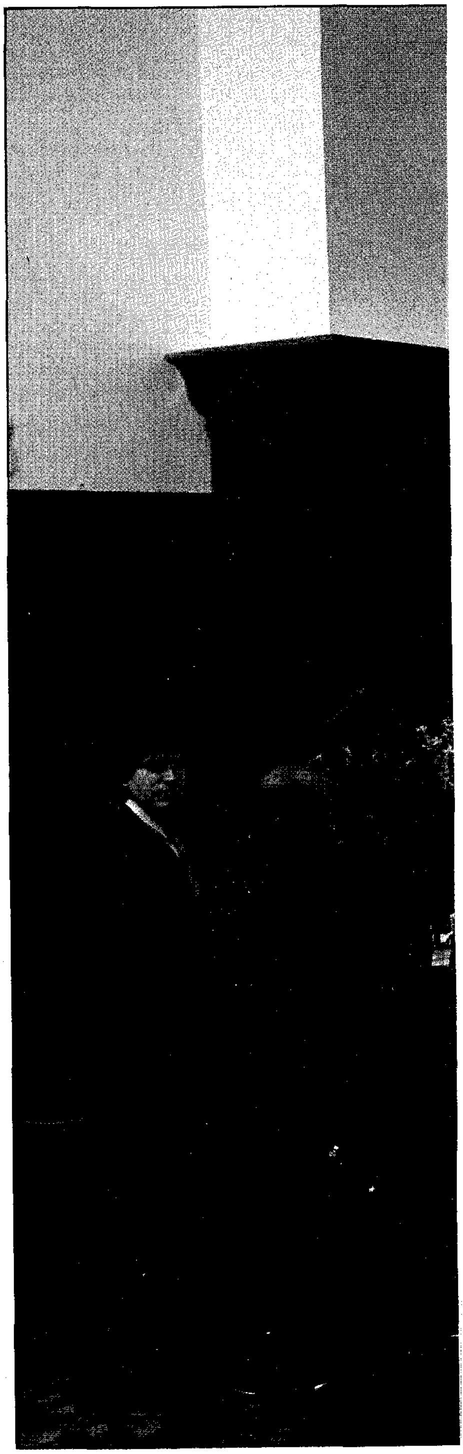
La Coupole, New York

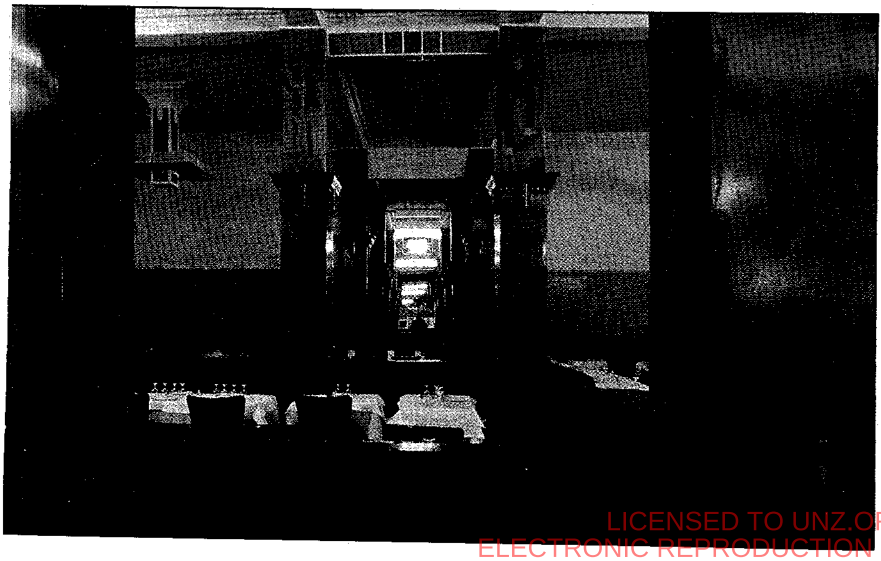
THE NEXT time you see Paris, it will be on Park Avenue. Though some restaurants—the Odeon, Un Deux Trois—have much of the ambience of La Coupole, there was no re-creation here of that famous café, for over 50 years a den of thinking men—Sartre, Hemingway, Henry Miller. Now the La Coupole look and menu have come to 2 Park, a recently refurbished Art Deco building. And some literary types (at *Harper's* and Dutton) are already installed upstairs. Will the Left Bank landmark travel well? After January 14, *on va voir.*



Café complet: *To reproduce La Coupole at 2 Park Avenue (left), designer Adam Tihani worked from numerous photos of the Paris restaurant and got his light fixtures from the atelier that provided them for the original café in 1927. Flatware, glasses, and Limoges china also come from the same suppliers; the mirrors come from the Biltmore. The crazy paving on the floor is 350,000 bits of broken tile.*

Full house: *A pre-opening party La Coupole (above), with Adam Tihani (i checked jacket) and the right of him, own Jean Manuel Rozan (left) and Jean De Noyer. Other partygoers are Geof Holder (second from left, at the bar) and Francesco Scavullo (lower right), talking Cornelia Guest.*

Photographed by Ricardo Salas.



Paris original: *The Left Bank La Coupole, 102, boulevard du Montparnasse, was built on the site of a coal yard in the days when the hot new style was Art Deco. Three generations of Parisians and expatriates have sipped aperitifs in its sidewalk café (the New York version will open in the spring) and watched the rest of the world go by.* ■

Art/Kay Larson

CALIFORNIA CLAY RUSH

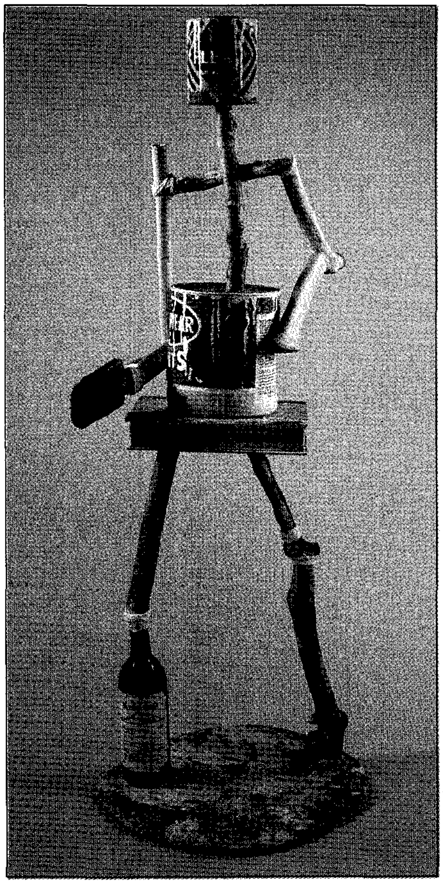
"...Clay is cheap, mundane, malleable, potentially witty—a perfect medium for taking swipes at the art bourgeoisie..."

CALIFORNIA CAN CLAIM HALF A DOZEN art ideas that are wholly its own, but getting the East Coast to acknowledge them can be harder than originating them. Sculpture made from clay and sculpture made with light are the two forms that have proved least transportable. Light-works require the suspension of the self and the self's battles in favor of egoless experience—a notion New Yorkers find impossible to swallow. Ceramic sculpture evolved out of Abstract Expressionist sculpture and the Zen spirit of Oriental pottery—and neither influence has ever mattered on the shores of the Atlantic.

Now the Whitney Museum, which has bravely exhibited two or three light artists over the years, is chinking in a bit more of the information gap with **Ceramic Sculpture: Six Artists.** Four of the six in question are the movement's prime movers. They also were or are teachers, and as such are collectively responsible for the lemming-like proliferation of West Coast ceramic artists, a swarming horde of university graduates trained in virtuoso techniques and indebted to their teachers' vision.

In other climates, such a congregation would be called an academy, but in California the academy considers itself anti-establishment, and since the "establishment" is thought to be all on the East Coast, ceramic artists rejoice in their reputation as Western-style outlaws. Ceramics is a perfect medium for taking swipes at the art bourgeoisie: clay is cheap, mundane, utterly malleable, potentially witty, and it evokes endless discussions about dissolving the distinction between "high art" and crafts. Since "high art" is, once again, associated with New York—particularly with whatever style the art press is currently waxing philosophical about—these discussions carry a heavy subtext. To convert a lowly medium into a fine-art form is to turn one's concerns about cultural inferiority and isolation into a weapon in the counter-crusade. Clay art has come to carry, for California artists, the weight of a cultural metaphor.

The Whitney's downtown branch showed several dozen such clay sculptors in 1974. The current exhibition, though it draws on the work of two third-generation artists, is primarily interested in the movement's founders. Suzanne Foley, from the San Francisco Museum of Modern Art, and Richard Marshall, from the Whitney, apparently hoped to trace the ideas back to their origins, temporarily dismantling the superstructure of bi-coastal art politics to suggest, hesitantly, that the best ceramic sculpture is just as intellectual as anything done in New York.



Stick figure: *Shaw's* Mike Goes Back to T.

The show is installed like a genealogical tree. You step off the elevator into the room devoted to Peter Voulkos, the potter who started this chain of invention back in the fifties. Directly behind him is his ex-student and most obvious inheritor, John Mason; to the right, another ex-student, Kenneth Price, whose cubic cup-sculptures coated with glowing industrial glazes set the standard for formal ceramic perfection. Opposite Price, on the fourth axis of the cross, is the master of ceramic puns, Robert Arneson, who has become a sort of Green Giant god to students. (Arneson looks like Zeus incarnate, a resemblance that allows him to make endless private jokes about the artist-creator. His god-size ceramic self-portrait busts usually stand on classical Greek columns: In one of his best-known works, feet and genitals protrude from the pedestal like those of a Pygmalion turned to stone.)

The show prunes the movement back to its roots, and its roots are Voulkos. A conventional potter in his first years, the Montana-born quasi-beat spent the year 1953 at Black Mountain College, nexus for poets, soon-to-be-famous painters, and avant-musicians. The experience startled him so much that he quit making pots and began to think about applying Abstract Expressionist principles to clay. The gestural "pinch and poke" school that would prove so maudlin in most 1950s sculpture failed to divert Voulkos from his determination to make a new kind of form, one bred from his understanding of the art of East and West coasts and of the Far East too.

The eddy that created California ceramic sculpture was thus just a diversion from the main current that formed California itself. The West Coast is culturally as close to Hawaii and Japan as it is to Manhattan. Voulkos's ceramic sculptures from the fifties (half a dozen are at the Whitney) are slabs and globules of clay stacked into organic-looking expressionist columns, but they are built around a void at center that strongly invokes the "negative spaces" of Japanese and Chinese ceramics—the consciousness of what is left out as well as what is left in. Voulkos glazed them to look like painted sculptures, but their volumes distinctly recall pots. Like California, they neither identify completely with their sources nor are wholly indifferent to them.

From Voulkos, Mason learned to use clay to build sculptural volumes. His head-high totems from the sixties take the shape of monumental standing crosses or stone slabs coated with a rough glaze. Californians are drawn (as I am) to Mason's elemental simplicities and sheer technical bravado. A six-foot wall of clay is nearly impossible to roll, much less to fire and glaze. From his respect for craft comes the remarkable muscular sense of his best clay pieces—they seem less like tensilely weak lumps of earth than sentient masses held together by sinews and nerve fibers.

Mason is a good teacher, but Arneson and Price—for better or worse—have had a broader influence. Arneson's wit doesn't always translate well. The fifth artist, David Gilhooly, no doubt is supposed to represent Arneson's legacy of humor, but his ceramic frog creatures are too coy to be clever. This particular form of anthropomorphizing is only a bit less unappetizing than those dime-store ranks of porcelain squirrels and smirking elves to which they are more closely related. The frogs suggest the ease with which "ceramic sculpture" can be debased into clay kitsch. All that's needed is a sense of irony that too quickly goes on vacation.

Perhaps Price can be less easily misunderstood. His cubic cups quote from the history of painting, an act that is hard to follow. But he sometimes also makes asides to Mexican folk pottery—his *Death Shrine,* for instance, is a celebration of Mexican *muertes*-festival death's-heads. Price made his East Coast reputation with those glossied perfect cups, but his influence, the show implies, grows from the "folk pottery." Porcelain paeans to folk art obviously have great ironic potential. The sixth artist, Richard Shaw, in a sense follows Price's lead. He casts clay into the molds formed from real objects: sticks, books, playing cards, tin cans. The pun is on American trompe l'oeil painting, and Shaw succeeds well enough to fool the casual onlooker into reading the spines of books and trying to flip their pages. Sometimes he stacks ceramic playing cards into seemingly shaky card houses. He is a technical wizard working within a limited idea. It's not such a bad position, but neither is it as rich as his predecessors'. (Through February 7.)

CERAMIC SCULPTURE IS NOW SO WELL established that it borders on cliché. As though to point to its international appeal, Blum-Helman has imported an English potter from Amsterdam—**Andrew Lord,** who falls somewhat in the Kenneth Price camp. Lord makes teapots and cups, but they are angular, stony, clifflike utensils that seem to hover between being Cubist still lifes out for a walk, three-dimensional nightmares from the mind of Cézanne, or parodies of the Dover headlands.

There are limits to ceramic sculpture's possibilities. Clay can imitate any number of materials, but can function like few. Lord's gift is to treat it like structured canvas—in other words, like a craggy painting surface. He pushes hard, takes risks, and comes up smiling, but he is one of the few. (20 West 57th Street; through January 16.) ▬

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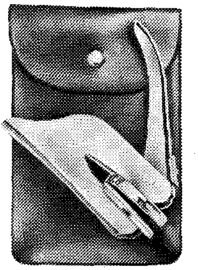

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Theater/John Simon

COMPUTERIZED DREAMS

"...It is as if the entire stage were a plaything in the hands of an invisible giant coolly, continuously juggling with it..."

IF YOU CAN LOOK PAST BOOK, LYRICS, and music, you might easily perceive **Dreamgirls** as a great musical. There is a splendid concept behind it, resplendent technology worked by prodigious designers in front of it, and a consummate magician, Michael Bennett, hovering above it. But at the center of all this invention and activity—where the substance ought to be—there is something perilously close to nothing.

The ingenious concept is twofold. First, the story is told almost entirely in musical, quasi-operatic terms: Much that might be spoken in a standard musical comedy is here sung. Particularly clever is the way certain songs do double duty: as set pieces performed in some show-within-the-show and as plot elements of *Dreamgirls*—expressions of the feelings and situations of the characters. This doubleness may be concurrent or consecutive. Even reprises are usually more than just that: ironic commentaries on the past in terms of the present, or vice versa. Second, the story unfolds in cinematic style, with virtually every device known to the movies translated into theater in a display of fluidity, simultaneity, and variety that is awesome.

To achieve all this, the computer had to become coequal with the designers. The main scenic elements are metallic towers and bridges, carrying either massed spotlights or people, and moving in a ghostly choreography flesh-and-blood dancers might envy. The towers revolve around their own axes while gliding into ever shifting positions; the bridges soar or sink to reveal, for instance, a payola pantomime in which slinky silhouetted figures on several levels are greasing the palms of numerous shadowy disc jockeys in front of a solid wall of muted blue reflectors. It is a multilayered frieze to make the blood freeze. A scarcely less telling effect occurs whenever, in the process of revolving, a spotlight-laden tower briefly casts its beams into our eyes, and being blinded by show-biz razzle-dazzle turns from metaphor into acute reality. The scenic units move along eighteen miles of cable; the technology and inventiveness that sets them in motion is many more miles ahead of current theatrical practice.

Adding to the cinematic effect is a complex schema of spotlighting from unprecedented angles, which helps create elaborate fades and dissolves. Further, there are quite a few dressers hidden onstage helping cast members to make lightning costume changes and reappear within a couple of seconds from another direction in new outfits and wigs as transformed personalities. This, again, makes palpable the transmutations, not always salutary, wrought by show business on its eagerly malleable pawns. And, thanks to the computer, lights on an object or subject are altered with an eerie, insidious gradualness, as if it were happening from within, or else with crashing abruptness; meanwhile a curtain or sliding panel materializes out of nowhere, propelled by no human agency, and everything—as Yeats said in a rather different context—is changed, changed utterly. It is as if the entire enormous stage were a plaything in the hands of some invisible giant coolly, continuously juggling with it. This giant has four heads: Robin Wagner's for sets, Theoni V. Aldredge's for costumes (and what stunners they are!), Tharon Musser's for lights, and Michael Bennett's for heading them all in the right directions.

She's not going: *Jennifer Holliday and Ben Harney in* Dreamgirls.

Unfortunately, there is also the writing. Tom Eyen's book is full of commonplaces, contradictions, and confusion as it recounts a story that is both too close and not close enough to that of the Supremes and one or two other figures from the world of black popular music. One problem is too many plots, subplots, and overplots jostling one another and getting short shrift. Another is no hero or heroine one can sufficiently feel for: I am in favor of subtle shades of gray rather than black and white characterizations, but in a musical, where characters must be evoked with a few bold strokes, such subtlety is devilishly hard to achieve. Still another is the prolonged collaboration of the entire cast on the shaping of the book; this worked in *A Chorus Line*, where everyone drew on his life story, but doesn't work here, where actors must invent characters, for which they would have to be writers. Eyen's lyrics are no better than the book; especially annoying is one in which the facile rhymes *there*, *where*, and *share* (plus a little *air*) are milked to a *fare*-thee-well.

As for Henry Krieger's music, which must convey the contest between Motown and soul, between plumbing the gut and climbing the charts, it doesn't manage to sound very memorable—or even very different—in either mode. Always serviceable, it is also instantly forgettable. The one exception is the rejected lover's, not lament but defiance, "And I'm Telling You I'm Not

Photograph by Martha Swope.

Going," a high-gospel number shatteringly delivered by Jennifer Holliday; yet that is more a performing than a composing triumph. There is good work also from Cleavant Derricks, Loretta Devine, Sheryl Lee Ralph, Deborah Burrell, Ben Harney, and some others, but there is no part capacious enough to hold one of these effusive talents. Still, the way the two Michaels, Bennett and Peters, have moved them all around in a constant quasi-choreographic flow elicits admiration if not involvement. *Dreamgirls* is a nonstop geyser of visual originality; perhaps it is just as well that there is no content for all this form to detract from.

A RADICALLY DIFFERENT KIND OF dreaming goes on in James Lapine's **Twelve Dreams.** Here too there is extraordinary cleverness—on a much smaller scale, of course—based on an *objet trouvé:* a case study in Carl Jung's *Man and His Symbols* that features twelve dreams. Lapine assigns them to Emma, a little New England girl in 1936, whose father, Dr. Hatrick, is a psychiatrist and disciple of the Professor, a character inspired by C. G. Jung, who is staying with the Hatricks on a visit. There is also a governess-housekeeper, Jenny, the sister of Hatrick's deceased wife; Miss Banton, Emma's sexy dance teacher, who lures Hatrick's star pupil, Sanford Putnam, away from psychiatry; and Mrs. Trowbridge, a rich, neurotic socialite whom Hatrick is treating. Finally, Emma has a little companion and confidante, Rindy.

All these characters play parts in Emma's dreams, which, according to Jungian analysis, seem to foretell the imminent demise of the dreamer. How these lives around Emma impinge on and affect her destiny—if, indeed, they do—appears to have been worked out by Lapine in intricate detail, but remains unyieldingly arcane. I cannot even dismiss the possibility that what seems to be esoteric opacity is merely adroitly veiled emptiness, but there is no denying the play's balefully mesmerizing fascination.

The Jungian notions of synchronicity and the collective unconscious may constitute the missing links between Emma's motherlessness and Mrs. Trowbridge's childlessness, two of the main strands; the third is the conflict of psychiatric approaches among the Professor, Hatrick, and Sanford, which seems to lead to the fatalistic conclusion that no method of psychiatry can solve the problems of death and life. But I have no inkling whether I interpret correctly: My hobbling anima is much too slow to keep pace with Mr. Lapine's galloping animus. I can affirm, though, that *Twelve Dreams* is well directed, as waking and dream scenes interpenetrate seamlessly and spill riotously across and beyond the stage. Heidi Landesman's versatile set contributes handsomely, and William Ivey Long's costumes, Frances Aronson's lighting, and Allen Shawn's ironically teasing music lend further support.

There is persuasive acting from James Olson (but why doesn't he ever change?), Marcell Rosenblatt, Valerie Mahaffey, Stefan Schnabel, Thomas Hulce, and especially Carole Shelley; even the two little girls, though not free from stage-child mannerisms, are competent enough. But the play eludes our grasp a little too studiously—almost glorying in its impenetrability.

No End of Blame, BY THE YOUNG BRITish political playwright Howard Barker, traces the career of Béla Veracek ("Vera")—a Hungarian political cartoonist very loosely based on the real-life Victor Weisz ("Vicky")—as he goes through two world wars, two revolutions, one counterrevolution, from Hungary to the U.S.S.R. to England. An undeterrably truth-telling—or -drawing—humanist and egomaniac, he manages, in the process, to lose his wife, his best friend (a romantic idealist), and a variety of jobs. For the truth—at least as an intransigent individualist perceives it—is equally unpopular under all regimes. But blaming all humanity, however justly, is self-defeating; blame has to be channeled toward specific targets. That is a compromise, but one that might keep you sane, as the aged Vera discovers after a suicide attempt and a sort of reunion with his lost friend in a shared insane asylum.

There is a good deal of bitter wisdom in this play, not a little effective satire, and language that ranges from awkward to inspired. Barker's views on art, politics, society, life are never uninteresting, but the play is insufficiently fleshed out, often only a series of cartoons with gaps between and even within them. As Veracek, Michael Cristofer overacts relentlessly, is never still, and remains much the same whether young or old, affluent or starving, sane or near-mad. Yet he does have a few surprisingly effective moments. The others, most of them in several roles, perform, with one or two exceptions, expertly under Walton Jones's resourceful direction.

No End of Blame provides ample food for thought, and pulls off scene after dramatically effective scene. What is missing is a greater roundedness, a better sense of the interrelation of the three principal characters, and more of Veracek's private life in postwar England. And a sharper sense of detail: Hungarian intellectuals who have long lived in England might indeed have terrible accents, but they would not use *ain't* or double negatives. ▬

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Movies/David Denby

MACHINE-MADE

"...Burt Reynolds has dropped most of his sass and bluff, but when he turns serious he's not very interesting..."

"I FOUND HER WHEN SHE WAS TWELVE. I taught her everything ... and then she began to teach *me*." So speaks Vittorio Gassman, in an accent heavier than baked ziti, in Burt Reynolds's **Sharky's Machine.** Gassman, for three decades a great Italian star, one of the funniest actors of the entire sound era, is here reduced to playing a foreign-scum underworld figure—a white-slave trader, to be precise—who sits atop Atlanta's Peachtree Plaza Hotel, surrounded by gorgeous hookers gazing at him with adoring eyes. And Burt Reynolds, desperately trying to move in on Clint Eastwood's territory, doesn't come off much better as a tough big-city cop. Watching talented actors founder in some of the lousier Christmas movies cannot be rated as one of the superior joys of the season. At least Reynolds and Gassman appear to be having a little fun. John Belushi and Dan Aykroyd in *Neighbors* writhe about in the muck of an unworkable movie idea, and they sink with hardly a trace.

Sharky's Machine, the third movie Reynolds has directed (following *Gator* and *The End*), is a rather squalid regression to the righteous-avenger cop movies that Eastwood made in the early seventies, or High Nixon period. It's got the same jazzy sadism, the same sanctimonious tone. Demoted from narcotics to the vice squad, Sharky (Reynolds), a fearless winner who uses unorthodox methods (i.e., he kills people), puts together a "machine" of demoralized cops longing to crack important cases—a foulmouthed old bear (Brian Keith), a huge black detective with a dreamy fondness for Zen philosophy (Bernie Casey), and a bearded wiretap virtuoso longing for peace and quiet (Richard Libertini). When these fellows exchange fervent profanities or bitch at their ill-tempered boss (Charles Durning), Reynolds moves the camera in close and lets the actors shout across one another's lines. He's trying for an eccentric, eruptive mood—rather like that of a domestic squabble in a John Cassavetes movie—and it doesn't quite work. The camera seems to get stuck behind Charles Durning's thick neck at one point, and we can't always make out what the grouchy, cursing actors are saying. In other, more simply shot episodes, Reynolds passes the ball to one of these guys and lets him carry the scene. He's a good listener, standing quietly as the other actor rambles on, reacting only with tiny movements of his thick eyebrows.

High-priced vice: *Rachel Ward and Burt Reynolds in* Sharky's Machine.

Reynolds creates the character of the other cops rather well, but he can't create much of a character for himself. He's dropped his jokester's grin and most of the sass and bluff, playing the role earnestly, even solemnly, with eyes glowering darkly under a hooded brow. But when Burt Reynolds turns serious, he's not very interesting. The movie is about a beautiful $1,000-a-night hooker, Dominoe (Rachel Ward), and her connections with the underworld kingpin who "owns" her (Gassman) and the married gubernatorial candidate (Earl Holliman) who wants to set her free. After spying on Dominoe for weeks, Sharky falls in love. Angrily, he tries to "redeem" her—oldest cliché in the tough-cop genre—by insulting her in a way that reveals how much he cares. When he takes Dominoe to the house in which he grew up, she realizes that inside his tough shell he's really a sweet, feeling person—there he is carving a rose into a wooden window seat. (William Gladstone also took prostitutes home in order to straighten them out, but at least he gave them tea.)

Through all of this, Reynolds talks in a small, soulful voice, and he sounds like an awful phony. It's one thing for him to go all humble and earnest when he's putting on Barbara Walters, but this is different—this is for *us*, the moviegoers who used to like him because he cut through the sentimental crud that other actors took seriously. Rachel Ward, a beautiful ex-model from England, looks like a fleshier Jacqueline Bisset, and at this point her acting is still all pose and pout and snarl.

Screenwriter Gerald Di Pego has adapted a much-respected novel by William Diehl, but nothing in the movie makes much sense, and Reynolds's direction is a mess. The opening helicopter shot taken high above Atlanta—a very familiar gimmick—makes the city look like a collection of plastic modules hunkered down on a miniature-golf course, an effect that couldn't have been intentional. The sequences don't flow together at all, and I never understood the basic plot device, which requires Reynolds and his men to spend hours spying on Dominoe from an apartment across the way. Don't they have anything else to do? Reynolds has shot the spying sequences in lyrical-prostitute style: As the camera peeks through silken curtains, Dominoe and her roommate throw back their heads and laugh, drink wine, dance, sing, drift from room to room—ah, innocent sylphs, so natural and yet so corrupt—before undressing slowly and falling into bed.

Reynolds just teases us with sex (he never does show much skin), but he doesn't stint on the violence. People are knifed, harpooned, run over, blasted in the face with shotguns. A dead-eyed professional killer, played by Henry Silva, who has been doing this role for 25 years, snorts coke and then shrieks like a madman as he pulls the trigger at point-blank range. He's accompanied by two black-suited Orientals—identified in the press notes for the film as "Chin No. 1" and "Chin No. 2"—who break people's bones with leather-covered chains while gleefully shouting "Ho! Hi! Ho!" Later, one of the Chins slices off two of Reynolds's fingers. In brief, the movie skims the top of several junk piles—kung fu flicks and the *Dirty Harry* series most prominently—and also borrows the cultivated European swine from *The French Connection*, the "obsessed" cop from *Laura*, plus bits from Peckinpah, *Kojak*, *Barney Miller*, and elsewhere. This is the derivative, violent mess that has been praised as a step forward for Reynolds by critics of the *Times*, the *Voice*, and a half-dozen other publications. Burt Reynolds is being taken seriously at last.

Reynolds lifts from both his betters and his inferiors; Belushi and Aykroyd lift from themselves. **Neighbors** has been adapted from Thomas Berger's novel, but it feels exactly like a prolonged skit from *Saturday Night Live*. A placid suburbanite (Belushi), married to a woman who barely acknowledges his existence (Kathryn Walker), is set upon by vile new neighbors (Aykroyd and Cathy Moriarty), who insult his manhood, play tricks, propitiate and seduce and terrorize, until the suburbanite is roused to violence.

Berger held to a cool and distant tone through the wildest events; the only suitable adapter for the book would have been Harold Pinter, master of insinuation and sinister bad vibes. Screenwriter Larry Gelbart and director John Avildsen, trying for broad laughs, turn the material into klutzy slapstick, and the production is a nightmare of tacky sets, yellowish lighting, and atrocious music (by Bill Conti). Whatever *Neighbors* was intended to mean gets overwhelmed by its offensiveness as an aesthetic object. The only aspect of this movie I could watch without pain was John Belushi, acting quietly behind glasses, and actually rather touching as the timid bourgeois. He may fool us yet.

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NOT PROVEN

"...Patricia Hearst's book creates more puzzles than it solves and leaves us with just one certainty: The rich get richer..."

Apprehended: *Hearst's police photo, 1975.*

Every Secret Thing, *by Patricia Campbell Hearst with Alvin Moscow. Doubleday; 466 pages; $17.95.*

IN THE WINTER OF 1974–75, WHEN I turned myself in to the government after four and a half years as a radical fugitive, the journalists' demand that annoyed me most was "Tell us about Patty Hearst." Having once been serious about contributing to a revolution, I resented Hearst as a shallow, frivolous, thrill-seeking adolescent who had probably arranged her own kidnapping for the sake of media attention. A year later, when she was arrested and tried for bank robbery, I reluctantly came to believe, on the basis of evidence presented at her trial, that her kidnapping had been authentic and that she had suffered, perhaps severely, in captivity. Still, I refused in 1978 to sign a petition that President Carter grant her clemency after she had served two years of her seven-year sentence. I was then involved in helping women prisoners whom I had met during my own sentence, and I thought Patricia Hearst, unlike them, had sufficient money and connections to manage without my signature. And, finally, I was irritated to learn that she had chosen Alvin Moscow, a slick professional writer—who had written for Richard Nixon, yet—as a collaborator for her autobiography. What more effective way to turn a profit from her experiences without ever having to face the truth about them?

The best I can say about *Every Secret Thing* is that, like Hearst's trial, it challenged my preconceptions. Though it makes a self-serving and, I think, ultimately unconvincing argument, it does so with considerable skill. It is also, at least for someone who cares about the American radical left, an engrossing and disturbing book studded with portraits of young radicals (other than those in the Symbionese Liberation Army) that are surprisingly sympathetic, considering Hearst's current "apolitical" outlook.

As everyone knows, Hearst insists that she joined the S.L.A. and carried out bank robberies and bombings only because she had been "brainwashed" in the terrifying months that followed her kidnapping. Deprived of sight and movement, dependent on her captors for food, warmth, and access to the bathroom, and subjected to constant death threats accompanied by the clicks of automatic weapons, she became completely submissive to her kidnappers, especially to Cinque, the crazed leader of the group. Forced to recite revolutionary theories and slogans, eventually she came to believe them. Because all of Hearst's criminal acts followed this "coercive persuasion" (the psychiatrist's term for brainwashing), she asserts that she should never have been found guilty. Nor would she have been, she argues here, but for the government's malice toward her and F. Lee Bailey's slovenly defense.

Hearst and Moscow make a persuasive case that she was innocent, by reason of duress, of the Hibernia Bank robbery on April 15, 1974. Hearst's claim that she should have been acquitted of firing a submachine gun at Mel's Sporting Goods on May 16, 1974, is only slightly less convincing. But when Hearst and Moscow write of the period after six of her eight kidnappers were killed by Los Angeles police on May 17, her argument falls apart. Far from being coerced by William and Emily Harris, the surviving members of the original band, she took part in dozens of arguments in which the Harrises were criticized for their excessive violence, and finally made so thorough a break from them that she did not even know where they lived. In fact, after the cruel lunatics of the S.L.A. are dead and Hearst's situation loses its bizarre sadomasochistic coloring, it sounds more and more like that of a thousand others whose opposition to the Vietnam War and racism also left them, in the middle 1970s, "trapped in this netherland of radicals and revolutionaries." Wendy Yoshimura, for example, a fugitive with whom Hearst carried out bombings, was "calm and friendly and sane"; her bombings of "banks, nuclear laboratories, police cars, and other political targets" were "not designed to kill or hurt anyone" but to "draw the public's attention to what's wrong with this country." Similarly, Steve Soliah, Hearst's last underground lover, "had no problems with his own ego and did not try to dominate, teach or make demands." In spite of Hearst's claims to have been brainwashed, these postdated love notes sound as if she might have agreed to bomb police cars with the easygoing, carefree Soliah even if she had never known the terrors of the closet.

Hearst expresses outrage at the psychiatrists who testified for the government, claiming that they exaggerated "two or three insignificant peccadillos of my childhood" into a full-blown "rebellious nature" that would explain her conversion to the S.L.A. The information she provides about her childhood is so skimpy and the tone so defensive that the reader doesn't know whom to believe. But it is clear that after her imprisonment she was thrilled at the chance to return to the luxuries of San Simeon.

Every Secret Thing, for all its exhaustive and often fascinating detail, creates more puzzles than it solves and leaves us with just one certainty: The rich get richer. ■

Jane Alpert has written about her experiences as a fugitive in the recently published Growing Up Underground.

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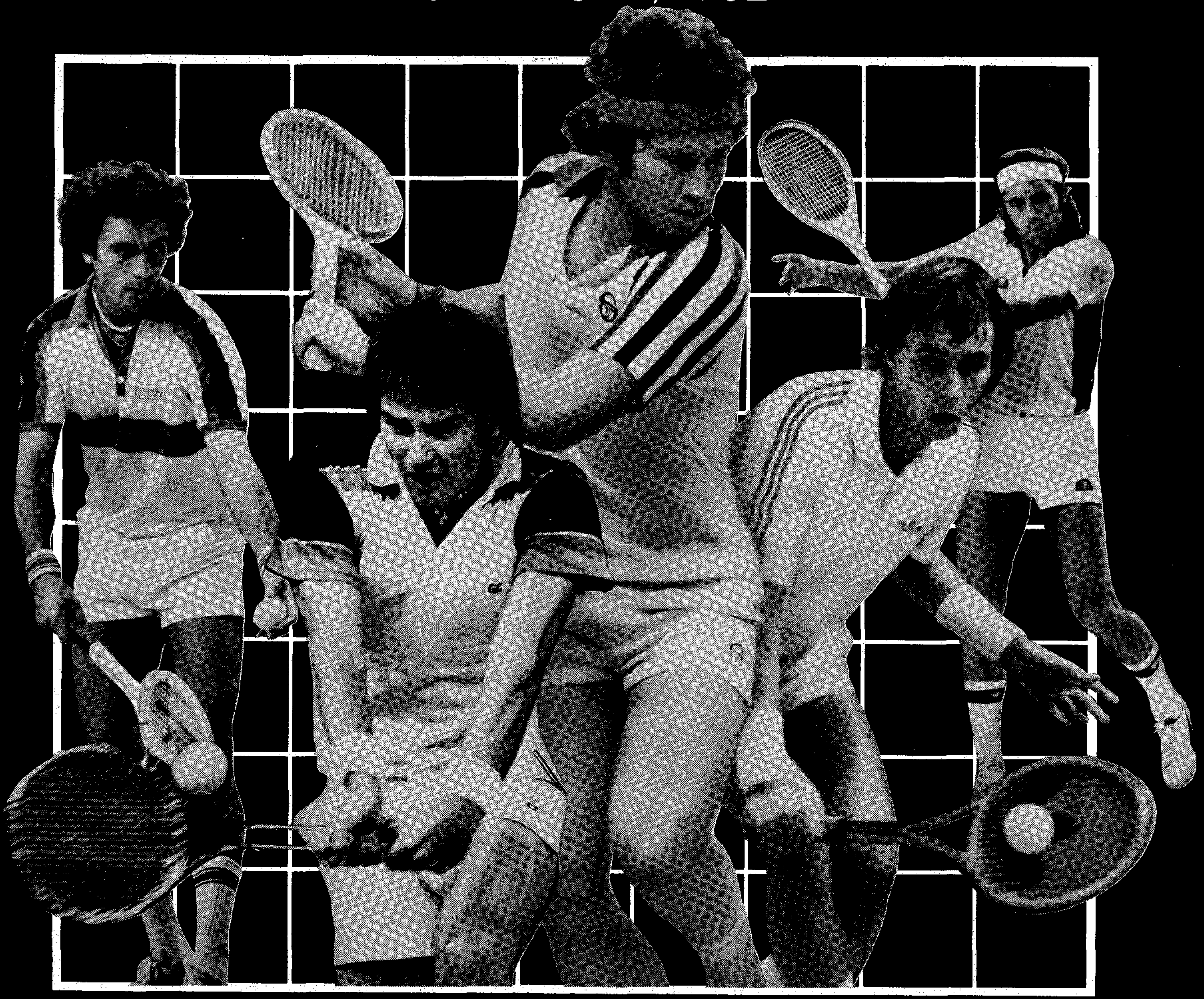

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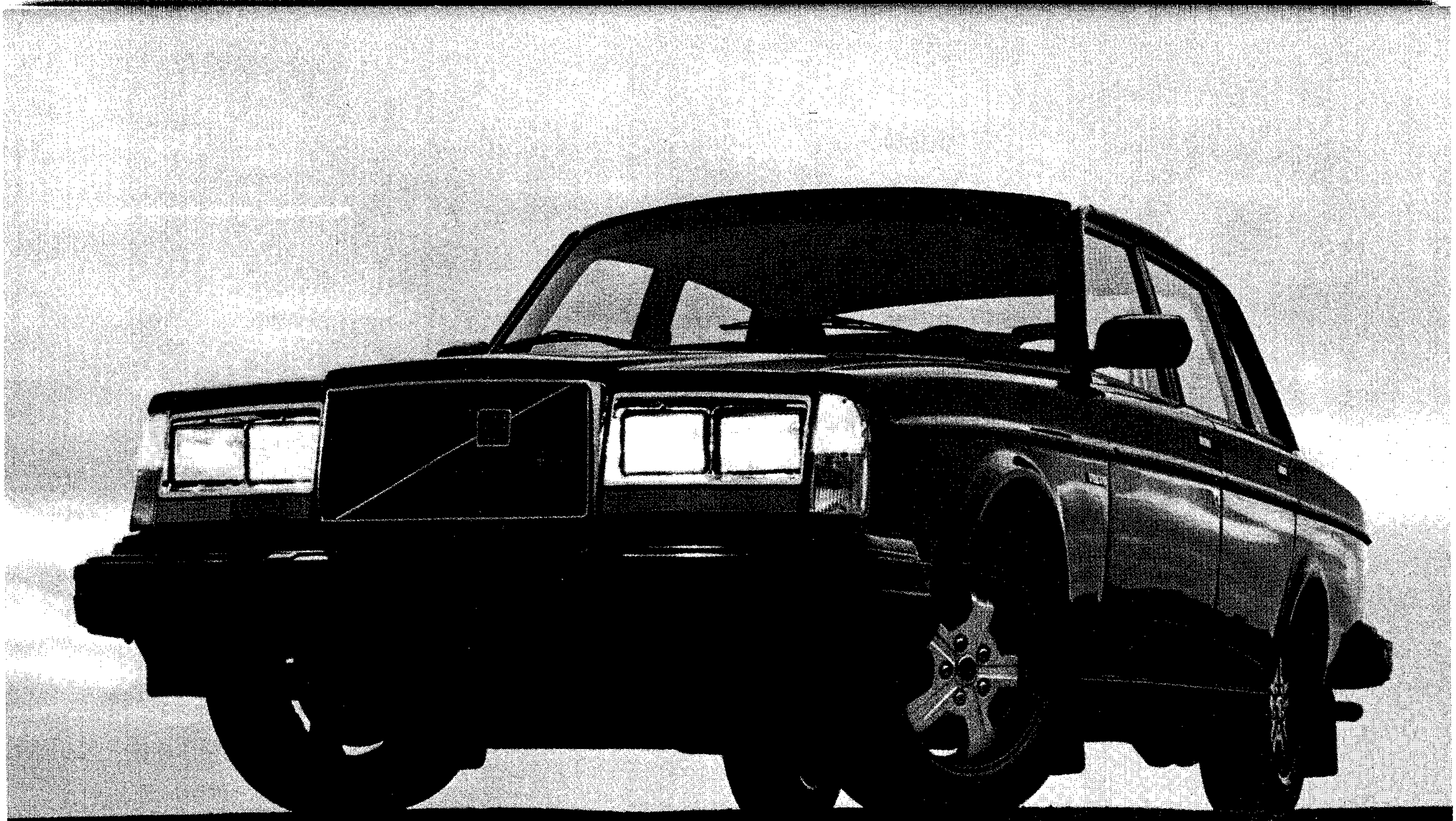

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Top Players Strive for Volvo Masters

By Dewey Blanton

The Volvo Masters, the culminating event on the $14 million, 88 tournament Volvo Grand Prix circuit, has come to be regarded as one of the pinnacles of sport, an event reserved only for the best. Last year, the eight contestants in the tournament were the top eight ranked players in the world, according to the Association of Tennis Professionals computer.

Today, the players compete for a full year with one eye cast toward Madison Square Garden in January, earning Volvo points along the way. Those who win the most of these points earn one of the eight spots in the Masters.

Many players tailor their autumn playing schedules around the Volvo Masters. If they appear assured of a berth, they wind down, preparing for the Garden showdown. If they are still struggling for one of the coveted positions, they make trips to tournaments in Australia, South Africa and South America, always in search of more points.

Jimmy Connors announced he would pass up an invitation to play in the Davis Cup final against Argentina in order to better prepare himself for the Masters. On the other hand, Yannick Noah was a last minute entrant in Volvo Grand Prix events in Australia, hoping to grab enough points to earn a slot.

This high regard for the tournament is not limited strictly to players. The world's tennis journalists increasingly regard winning the Volvo Masters as one of the sport's ultimate achievements. A recent poll of the world tennis press by Tennis magazine showed that many journalists want to make the Volvo Masters a part of tennis' Grand Slam.

After winning nine Volvo Grand Prix titles in 1981; Ivan Lendl is ready to challenge for the world's number one position. Lendl, 21, was the runner-up at last year's Volvo Masters.

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As such, Benton is justifiably bullish on his event. "The Volvo Masters is potentially the most important title in tennis," he states flatly.

The list of past Masters champs naturally includes some of the sport's greatest names: Connors, John McEnroe, Stan Smith, Guillermo Vilas, Ilie Nastase and Bjorn Borg.

Borg, the two-time defending champion, has taken a six-month leave of absence from tennis and will not return to defend his title this year, but all the other predominant figures in tennis will be present.

First among them is last year's runner-up and the number three ranked player in the world, Ivan Lendl. The 21-year old Czech won the Grand Prix points race with a remarkable year, winning nine singles titles. With that honor goes a $300,000 check. Lendl put together winning streaks of six tournaments and 31 matches at the end of the year.

McEnroe was just behind Lendl in the point standings, having captured Wimbledon and the U.S. Open, as well as six other Volvo titles. McEnroe, 22, does not have a long commute to Madison Square Garden from his Douglaston home. A victory in the Masters would cap an awesome year, and make him indisputably the world's No. 1 player.

Connors, 29, who won the first Masters held in Madison Square Garden, was third in the Grand Prix standings, and will come into the tournament well rested. A favorite among New York fans, Connors beat McEnroe at a recent Volvo Grand Prix tournament in London and could be the betting favorite.

Two Argentines are sure to be threats at this year's Masters. Jose-Luis Clerc and Guillermo Vilas were two of the circuits's most consistent performers in 1981. Clerc, 22, won four consecutive tournaments this summer, while the 29-year old Vilas, the 1974 Masters champion, reached nine Volvo finals.

New York tennis fans will also be treated to the awesome power of Roscoe Tanner. The man from the mountains of Tennessee is an experienced Masters participant, and the indoor surface at the Garden is very compatible with his blistering serve.

Another New York favorite, Vitas Gerulaitis, is among those fighting for the remaining Volvo Masters berths. Gerulaitis made a long journey to South Africa and, by winning the tournament there, may have qualified for his second Masters.

American Eliot Teltscher, on the other hand, is seeking his first spot in the Masters playoff, as is Paraguay's Victor Pecci and France's Noah. Gene Mayer would like nothing better than to return to the scene. For them, it is an uphill battle but, to be one of the top eight players in tennis is well worth fighting for.

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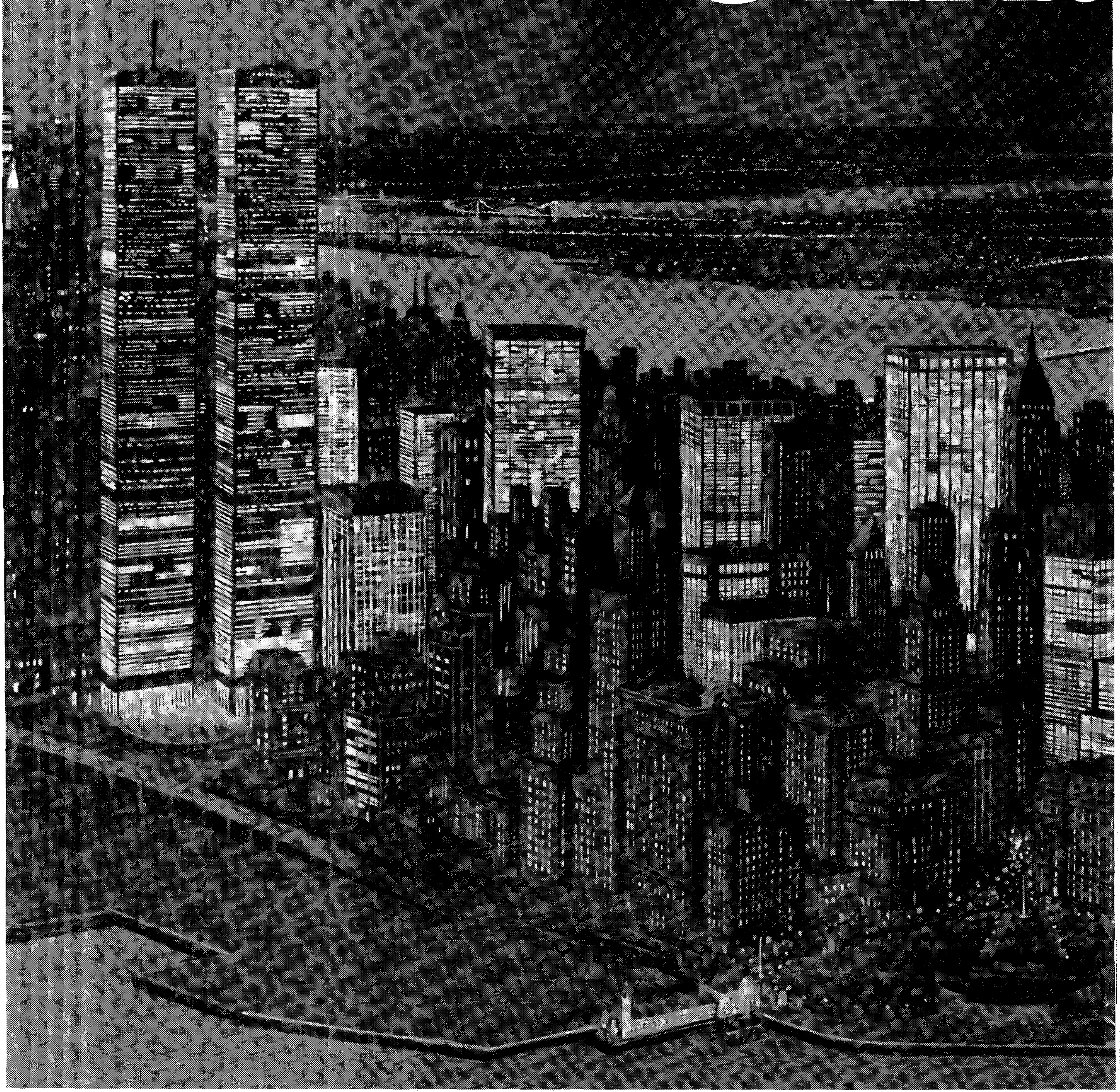

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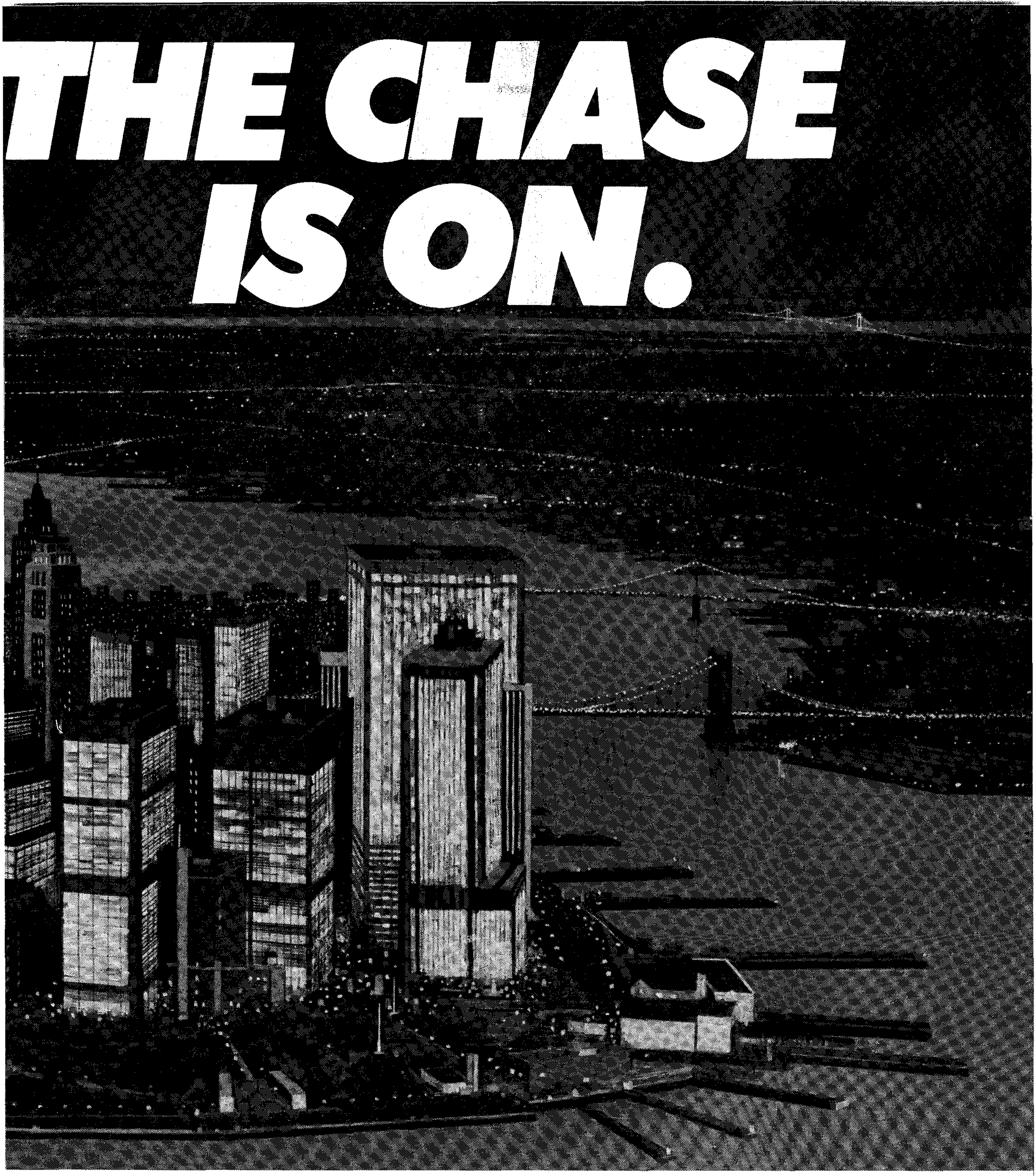
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A Yardstick for Professional Tennis

By Dewey Blanton

If one were looking for an accurate yardstick by which to gauge the growth of professional tennis in the past decade, the Volvo Masters would provide an ideal model for study. The tournament, the culminating event on the year-long Volvo Grand Prix circuit, has undergone a not so gradual evolution, so that after 11 years it is considered one of the premier events in tennis. And like the sport itself, the Masters has survived its growing period to assume a position of stable success.

The concept of the Masters, like so many pillars on which men's tennis of the 1980's is constructed, came from the fertile mind of Jack Kramer. Kramer, one of the game's all-time great players and promoters, conceived the format of a series of tournaments played worldwide leading up to a culiminating playoff for the tour's top performers.

The tournament started small, back in 1970, when the Grand Prix tour itself included just 30 qualifying events and a total purse of $300,000. The top six finishers on the inaugural Grand Prix tour met in Tokyo to contest the first Masters. They played for a mere $50,000 in prize money and, in a rather low key affair, Stan Smith won the title and the $15,000 check that went with it. Of course, $15,000 was still a lot of money in those days.

Since then, everything about the tournament has expanded, as has everything about the game as a whole. First, the number of Grand Prix events, in which players earn points to qualify for the Masters, has now reached 88. Thus, the scope of the Masters has widened, and is still growing. Today, it is above all a tribute to a tennis player's stamina, consistency and concentration to be among the select eight players who compete on the Madison Square Garden court for the Volvo Masters Crown.

The tournament also used to be a bit of a vagabond. Originally, it was determined that the site would change each year, and in its infancy the Masters wound its way from Tokyo to Barcelona to Boston to Melbourne to Stockholm to Houston. Today, however, it has a home worthy of its stature; the Volvo Masters, its sponsor Chase Bank, Madison Square Garden and New York City are an ideal combination.

Obviously, the field has been expanded as well. With the top eight Grand Prix singles players eligible for the tournament, it makes for matches involving the world's finest players throughout the tournament's five day run. And, with the entrants divided into two groups of four for the preliminary round-robin play, one loss does not eliminate a player, an aspect of the Masters that has proven a boon to both competitor and spectator. A dash of drama is inherent in the format, which allows the top two finishers in both groups to advance to the single elimination semifinals.

Beginning in 1975, the Masters included the top doubles teams of the Grand Prix year. Four tandems qualify for the tournament, recognizing excellence at doubles and the public's taste for these matches.

Prize money has also increased — considerably. This year Volvo is putting up $400,000, with $100,000 going to the singles champion — nearly 700 percent more than Stan Smith's 1970 prize.

Perhaps most significantly, the importance of the tournament has risen exponentially. Today, the pros begin each year with their sights set on reaching the Garden. For example, uppermost in the mind of young Frenchman Yannick Noah at last summer's U.S. Open was the possibility of his being among the final eight.

The names, faces, tactics and winners may have changed over the years, but one thing remains constant: the Volvo Masters has provided superb tennis throughout its existence. Perhaps the brightest star of Masters history has been Ilie Nastase. The fiery Rumanian is a four-time champion of the event, which has provided a forum for his talents — and eccentricities.

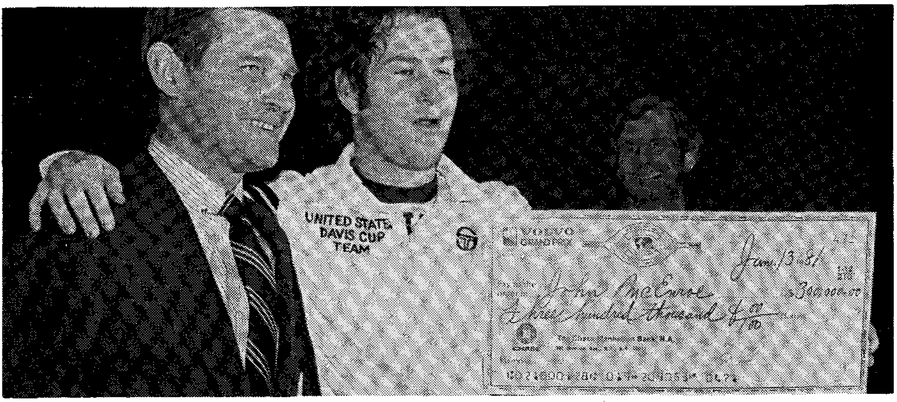
It has also been a springboard. John McEnroe won his first major title at the Masters in January, 1979, when he beat a revivified Arthur Ashe in an unforgettable final. The tennis world first became acquainted with the grace of Poland's Wojtek Fibak in the 1976 Masters final. Bjorn Borg reached his first Masters final in 1975, and a year later began his five-year reign at Wimbledon.

A sampling of some of the remarkable highlights of past Masters:

- *In 1971, Tom Gorman held a match point against Stan Smith, with a berth in the final at stake. Gorman, leading 6-7, 7-6, 6-7, 7-5, 5-4, 40-15, walked to the umpire and calmly said he could not continue; his back, a nagging problem for the American, was killing him. Gorman knew he would not be able to play at his best in the next day's final, so he graciously allowed Smith to advance.*
- *In 1974, Guillermo Vilas found himself bound for Melbourne, Australia as one of the eight Masters contestants, knowing full well the tournament would be played on the grass courts of Kooyong Stadium. Earlier in the Grand Prix year, Vilas proclaimed: "Grass is for cows." Still, the Argentine found it congenial enough to beat Nastase for the title.*
- *The Masters came to Madison Square Garden for the first time in January, 1978 with Chase Bank as the presenting sponsor. Fittingly, the prestigious new home for the tournament produced the best tennis the event had seen. The highlight was the rematch of the 1977 U.S. Open final, Jimmy Connors vs. Vilas. That encounter kept a record crowd enchanted into the early morning hours before Vilas finally won, 6-4, 3-6, 7-5. But the indominable Connors rallied to win the tournament.*
- *The following year the Masters final pitted two players of different generations, as McEnroe encountered a resurgent Ashe. The youngster, then a month short of his 20th birthday, had embarassed Ashe in a round robin match, and was a heavy favorite, but Ashe carried a wily game plan to a 4-1 advantage in the final set and held double match point at 5-4. McEnroe, however, gave an inkling of the kind of champion he was to become when he rallied to win the decisive set, 7-5.*

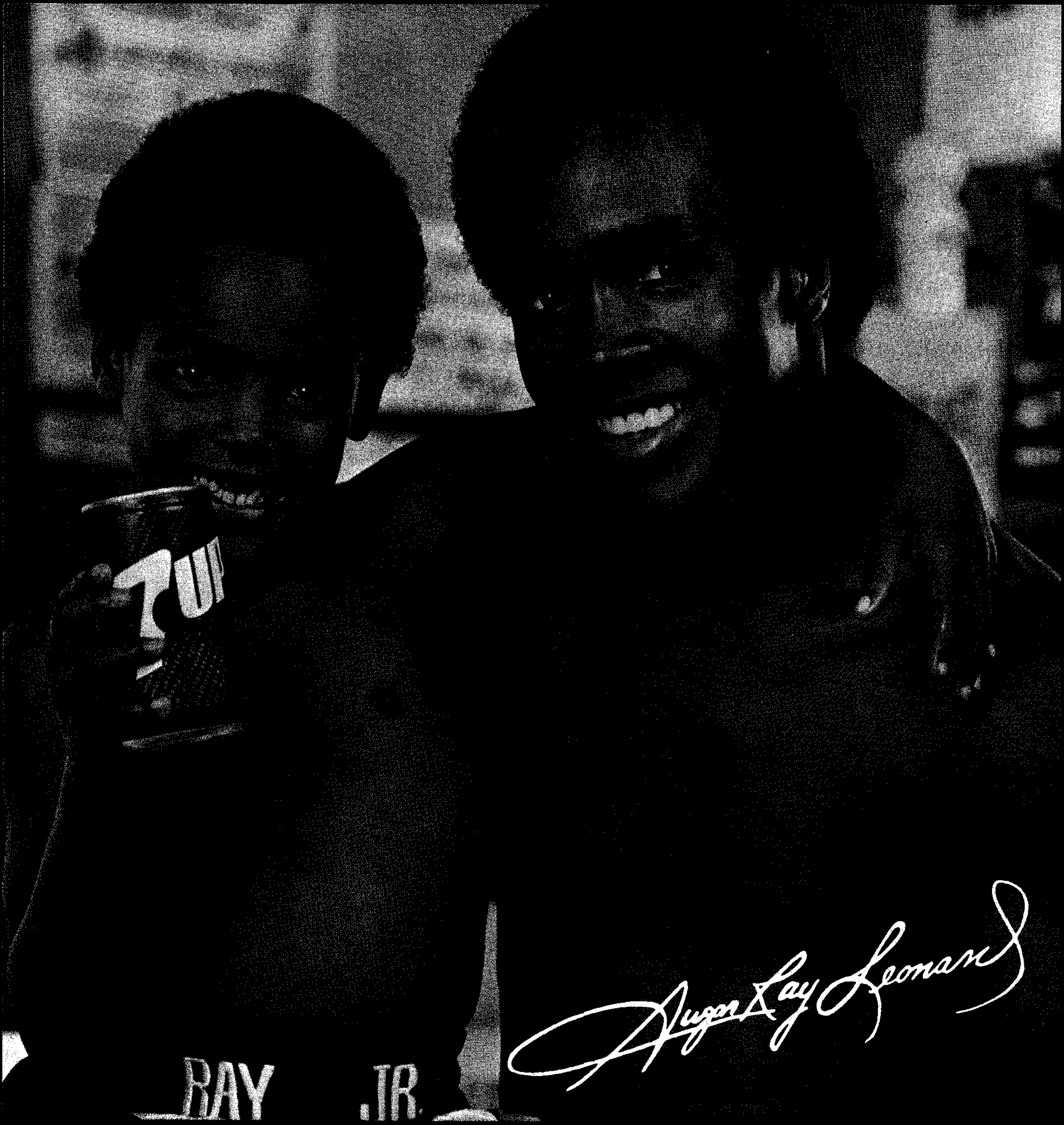
The 1982 edition of the tournament promises to continue the impressive tradition of Masters past. Ivan Lendl and Jose-Luis Clerc are ready to challenge John McEnroe for the number one position in the world. The ever-dangerous Jimmy Connors is still very much a factor.

Jimmy Connors hopes to recapture the form that lead him to the 1978 Masters Championship when he comes to Madison Square Garden for this year's tournament.



Volvo of America president Bjorn Ahlstrom presents John McEnroe with a check for $300,000 for winning the 1980 Volvo Grand Prix Bonus Pool.

"It is hard to imagine more exciting Masters than some in recent years," says Volvo of America President Bjorn Ahlstrom, "yet, year after year, the prestige of the Masters and the challenge of the round-robin format brings out the best tennis from the world's best players."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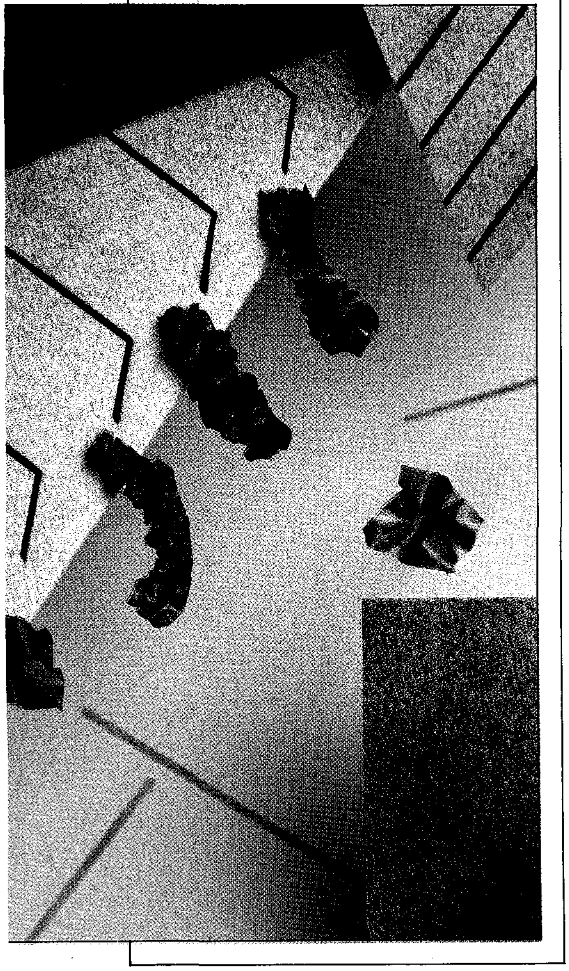
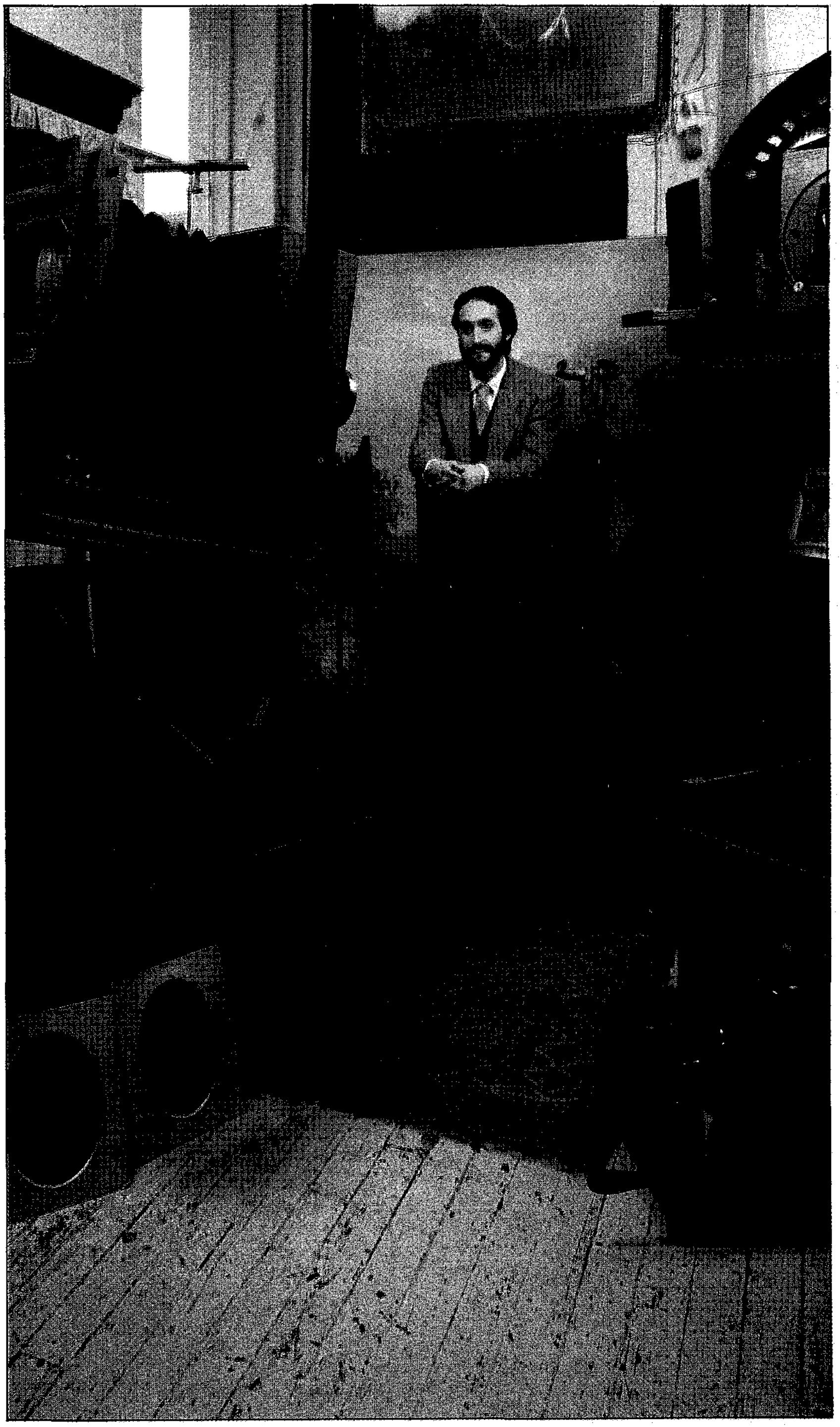
By Nancy McKeon and Corky Pollan

Brass Appeal

These may look like titanium, but the price tag tells you they're not. They're earrings ($18) made of brass that has been pleated and crumpled, spray-painted, and sealed with acrylic. And they're made by Jody Guralnick, a figurative painter whose jewelry is singularly suggestive of her painting.

DETAIL/*204 Spring Street/925-8982*



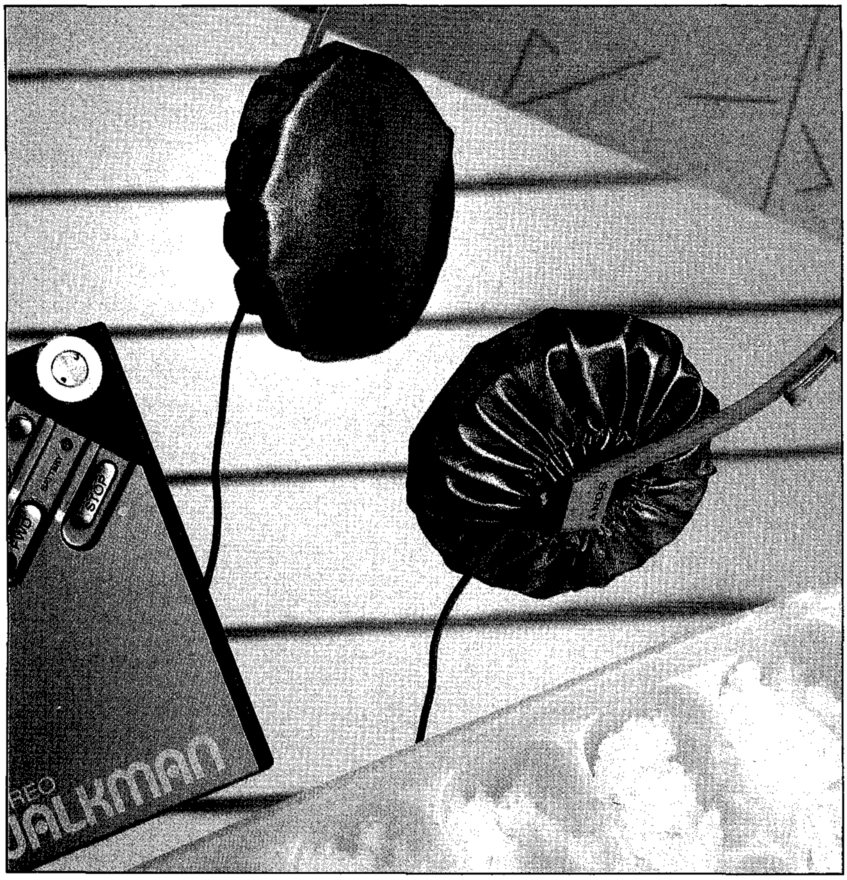


Popular Mechanics

We've been putting things "on the back burner" for years without knowing what a back burner was. Then we saw one at Elli Buk's SoHo antiques store (it's the surface behind the firebox of a potbellied stove). We also saw a turn-of-the-century photographer's studio from upstate New York (shown with Buk, above), complete with camera, "posing" chair, and the metal clamp that held farmers' heads still while they had their portraits taken. Buk's interest in technology and science has led to a rather arcane assortment of offerings, including an entire early X-ray lab from Brooklyn, an 1844 calculator that computes only 7 percent, a vacuum pump, and hundreds of dusty tools and machines ("I like to *see* the age of things," says Buk). "The most commonly asked question in my store isn't 'How much is it?,' " Buk points out, "but 'What is it?' " We believe him.

ELLI BUK ANTIQUES/*151 Spring Street, second floor / 226-6891/Thursday through Sunday noon to 6 p.m., or by appointment*

Photographs: left, James Wojcik; right, Ricardo Salas.



Listen to the Warm

Is your Sony feeling naked? Do you suffer from chilblains of the ear when the weather is blustery and you refuse to give up your Walkman? Jim Beloff, Cindy Kerr, and Liz Maihock—who didn't even own a Walkman—came up with the solution. Hearmuffs! The foam lining keeps your ears warm, and the pewter lamé makes the sound as good to look at as it is to listen to.
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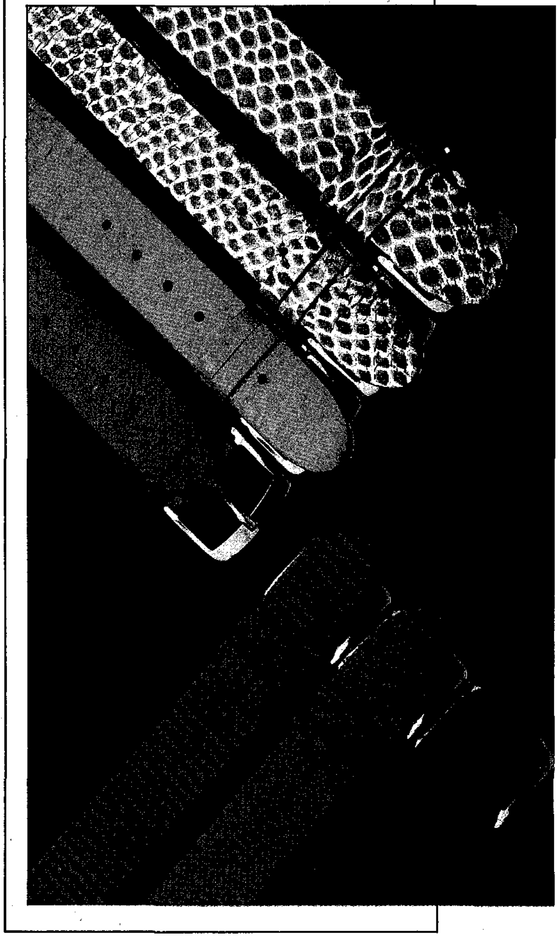

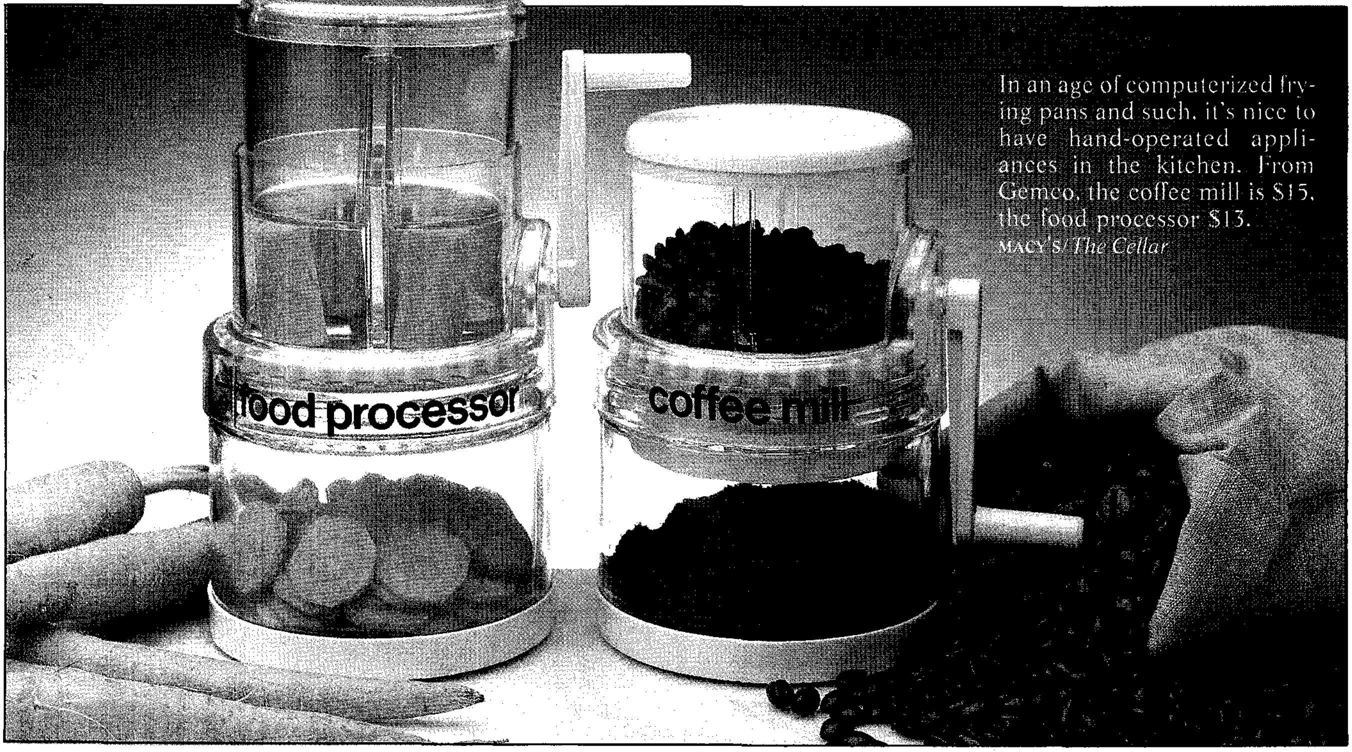

In an age of computerized frying pans and such, it's nice to have hand-operated appliances in the kitchen. From Gemco, the coffee mill is $15, the food processor $13.
MACY'S/*The Cellar*

Photographs: top left, James Wojcik (Sony Walkman 2 courtesy of Sony Corporation of America); top right, Aaron Rezny; bottom, Cliff Watts.

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Dance/Tobi Tobias

JUNGLE FEVER, JUNGLE GYM

"...Here comes Ballet Theatre's big moment: Baryshnikov, wearing as little as the law allows, as *The Wild Boy*..."

FRAMED BY SWOLLEN VINES, COSTUMED in *Green Mansions* tatters and a gypsy wig, Natalia Makarova languishes picturesquely. Her Husband, the dark Kevin McKenzie, and His (uh-oh) Friend, the blond Robert La Fosse, manipulate her unenthusiastically in oozy Soviet-school contortions. They get rid of her and, glancing furtively about, arouse each other with displays of athletic savagery. They flee before a chorus of animals—surely too cute in their spots and snouts and their tidy gyrations to represent carnality. But never mind, here comes the big moment: Mikhail Baryshnikov, wearing as little as the law allows, spins hunkered over through the air, in the title role of Kenneth MacMillan's latest—*The Wild Boy.* **American Ballet Theatre** showed three of its new acquisitions at Washington D.C.'s Kennedy Center, and this was the trump card.

Baryshnikov's solo distorts huge, perilous classical steps by wrenching the limbs from their prescribed positions and bending the spine concave; it's sensational in both senses. The ballet's "civilized" men (What are they—hunters? Anthropologists? Filmmakers? What is Makarova to them—potshard washer? Script girl?) capture Baryshnikov in a net and "study" him by kicking him around. As they repair to an offstage hideaway, their victim obligingly rolls behind the main tree for a nap. Talk about inept construction.

Alone, Makarova peels off her dress (matching undies by Willa Kim), stands meditatively and—could it be?—provocatively. Naturally the wild fellow—uh—awakens, and seizes the opportunity to try sex with someone above his evolutionary station. So we're exposed to the nasty flip side of Isadora's graphic fling with Gordon Craig: Ogled by the animals, Baryshnikov mounts and thrusts, Makarova writhes exquisitely under his crotch, etc. The way his career is going, MacMillan may not rest until he's choreographed the *Kamasutra.*

Upon her protectors' return, Makarova yells rape. In the ensuing brawl, Baryshnikov knocks the other guys' heads together until they meet in a juicy kiss. With this relationship rather belatedly discovered, Baryshnikov escapes—only to return, reeling, in a set of glad rags, waving the very goblet from which he's imbibed his second lot of civilized knowledge. Sprawling to the earth sadder and doubtlessly wiser (memo: for bestiality, hire Paul Taylor next time), he is sniffed at by his old animal cronies who, quite rightly, refuse to re-adopt him. The curtain falls amid titters and hurrahs, as he struggles between a four-legged and a two-legged gait.

This ballet would be merely vulgar and silly if not for its pretensions to significant meaning. The combination puts it beyond comment.

This is civilization? *Baryshnikov (left), and Makarova (right).*

With the new *Configurations,* Choo San Goh has given us that ballet of his again, this time to Samuel Barber's Concerto for Piano and Orchestra. I may prove as mistaken as the critic I'm paraphrasing—John Martin, on Balanchine, re *Symphony in C*—but I'm willing to bet big bucks I'm right. Goh's shtick is a nonstop, tempestuous surge of motion, with anonymous dancers grouping and regrouping in clever but predictable patterns. Like his choreographic cousins, Glen Tetley and Jiří Kylián, Goh has no use for the marvelous differences between steps—between, say, an arrowy brisé and a springy pas de chat—that are one of the keenest pleasures of classical dancing. His ballets are about running and whirling, with vehement arm gestures: life in the vortex.

Now that every second troupe boasts its very own Goh work, how to remember that *Configurations* is the Barber one, and A.B.T.'s? Well, it's got an overlay of angular, staccato jabs that ostensibly complement the music. It is hyperactive, even for Goh. There are so many entrances and exits for a main couple, three subsidiary pairs, and a six-member ensemble that, traffic-wise, the ballet is a cross between Times Square at rush hour and a bedroom farce. Its handsome blue set by Carol Vollet Garner mimics the spare, horizon-line style of Oliver Smith, A.B.T.'s co-director emeritus. The mismating of the Junoesque Martine van Hamel and the lanky, lightweight Kevin McKenzie doesn't count as a distinguishing mark; A.B.T. arranges *that* all the time.

The company's perverse use of van Hamel—whose size is her glory—is becoming a tic. There it was again in a third new addition, Balanchine's 1949 *Bourrée Fantasque,* to selections from the effervescent music of Emmanuel Chabrier. In the ballet's opening movement, van Hamel was escorted by the tiny virtuoso, Danilo Radojevic, and the gross disparity in their sizes vulgarized the witty observations the choreography has to make about a ballerina and her cavalier. (The sophisticated originals in

Photograph by Martha Swope.

“…A Pilobolus piece is a series of eerie visual effects, all swagged up in Gothic horror or fake Indian mysticism…”

the roles were Tanaquil LeClercq and Jerome Robbins.) The closing movement, with its bravura high jinks, is intentionally a broader joke—about send-'em-home-happy finales with everyone but the wardrobe mistress out on stage churning up the action. But again, A.B.T. miscalculated the prevailing tone, which should be one of spontaneous, and contagious, gaiety.

Ironically, the company's deadpan reading of the middle section reveals the wry twist in its romantic poetry. It is a typical Balanchine reverie, with a lone male seeking his inamorata amongst a grove of look-alike muses. But if you examine these chic beauties as they bend and sway—and the performers' lack of shading invites you to do just that—you notice that two of them sweep their willowy arms from a decidedly odd posture: wide and squatting. Susan Jaffe, the most promising of A.B.T.'s *Wunderkinder*, gave an uninflected yet beautiful account of the Dark Lady role created by Maria Tallchief.

Pilobolus Dance Theatre WAS FOUNDED ten years ago by a quartet of male undergraduates. Its efforts since have been as communal as a bull session. For years, the originators and two female colleagues lived and choreographed together, their product fueled by collegiate humor in which physical, often raunchy coarseness is mated with facile literary allusion. It is utterly characteristic that the troupe takes its moniker from a fungus. Playing its first local engagement in four years (at the ANTA Theater, through January 10), the now expanded company is offering a slew of New York premieres that display growing intricacy and theatrical extravagance, but little change of heart.

Physically, Pilobolus's material isn't much like any standard brand of dancing. It has the raw agility displayed by jocks and amateur gymnasts—and not much else. I think it deliberately avoids anything that smacks of the aesthetic. Typically, the action resembles simple acrobatics, fantastic alphabets in which letters are shaped from folded and entwined human bodies, and the two- or three-person totems and the isolation of body parts Alwin Nikolais popularized several decades back. “How did they do that?,” uttered with a gasp of pleasure, is the required response to this brand of eye titillation, in which the dynamics of movement—the dance fan's turn-on—take not so much second place as no place at all.

A Pilobolus piece is essentially a series of eerie visual effects, swagged up in, say, Gothic horror (*The Detail of Phoebe Strickland*) or imitation Indian mysticism (*Day Two*). In the best works, such as the 1975 *Untitled*, the discontinuous, alogical string of images takes on a dream meaning of its own—here a repressed-Victorian view of sexuality. Most of the time, though, we are asked to be delighted and instructed by a brawny man sporting a back-to-front, upended female attachment so that her head peers out from between his knees while his chin rests in the cleft of her buttocks. My tolerance for this lasts less than ten seconds. Pilobolus's opening-night audience, however, stood to cheer at the final curtain call. This response was provoked by the coda to *Day Two*, where the dancers gleefully slide the length of the stage in a puddle of water. Now there's art for you.

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Music/Peter G. Davis

BLAND IN BOSTON

"...The virtuoso players of the Boston Symphony seem prepared to give Ozawa their best, if only he'd ask for it..."

WILL SOMEONE PLEASE STAND UP AND explain **Seiji Ozawa?** By anybody's reckoning, Ozawa would appear on a short list of today's top-ranking conductors, but he presents a curiously faceless musical profile compared with most other prominent maestros. In fact, after several years of attending his Boston Symphony concerts and listening to his records, I am beginning to think that Ozawa's blank interpretations must actually be one secret of his success—efficiently stitched-together readings that neither disturb the music's status quo nor prod below the surface. The notes are all there, but they rarely relate to each other in a meaningful way, rather like the performance of an actor who flawlessly recites sentences in a foreign language without the slightest idea of what he is saying. A lot of people apparently enjoy hearing music played this way.

Ozawa was in New York to kick off the Boston Symphony's centennial season in Carnegie Hall with a singularly unfestive program of war-horses—the Schumann Piano Concerto (played by Martha Argerich) and Strauss's *Ein Heldenleben.* Argerich's spicy treatment and penetrating insights managed to make Schumann's well-worn score sound fresh, but the Strauss tone poem just sat there, 45 minutes of vague note spinning without a beginning, middle, or end. This tepid, tensionless performance was even more disconcerting in view of the Boston's potential. The orchestra remains a virtuoso ensemble in all departments—obviously Ozawa does have an ear for instrumental excellence, and the players seem prepared to give him their best, if only he would ask for it.

Lightweight conductor? *Seiji Ozawa, on the B.S.O.'s podium.*

Big Romantic works like *Ein Heldenleben* are presumably Ozawa's specialty. But then, any orchestra this good is bound to make an impressive noise in such a brilliantly scored piece, even if the sound lacks sense. Much the same happens in Ozawa's new recording of Mahler's Symphony No. 8 on Philips. He keeps the vast orchestra, massed choruses, and eight soloists under admirable control, but again the musical effects hit the ear like a collection of accidents, some of them striking and some of them gibberish.

There are several possible explanations for Ozawa's continued high visibility, few of them directly related to his conducting. Richard Dyer, music critic of the Boston *Globe* and a diligent Ozawa watcher, calls it the *People*-magazine syndrome. "Ozawa is not famous because he's good," says Dyer. "He's famous because he has a story." Ozawa's story is an exotic one: his love affair with European music as a student in Japan, a piano career cut short by a sporting accident, being the first Oriental musician to become a big-league international conductor, the struggle to retain Eastern roots while functioning in a Western culture. The public imagination has been captured, and over the past few years the Boston Symphony has promoted Ozawa's colorful extramusical image in an intensive publicity campaign that any high-powered corporation might envy.

Then, too, the high-gloss mask of a typical Ozawa performance almost always makes a favorable first impression, particularly when he tours the Boston Symphony to cities and countries unaccustomed to hearing orchestras with the sheen of the B.S.O. Such lightweight music-making is bound to wear thin after constant exposure. Ozawa's recordings, for example, appear with regularity, generally receive lukewarm reviews, and disappear after a brief catalogue life. Recorded competition is fierce in the standard repertoire, and Ozawa's discs clearly are not the ones collectors choose for repeated listening.

Rumor has it that Ozawa's Boston tenure may not last much longer, although he has just signed what is termed an "open-ended, long-term contract"—a bit of double-talk that seems to allow for an out if a successor ever appears. In the meantime, the Boston Symphony has had the wit to engage an imposing array of guest conductors for its anniversary season: Colin Davis, Klaus Tennstedt, Kurt Masur, and Claudio Abbado—musicians with a provocative point of view and a communicative vitality that should provide this superb orchestra with a much needed spur.

Il Corsaro HAS ALWAYS BEEN PLACED near the bottom of the Verdi canon—"a wilderness of conventionalism," according to Francis Toye, who had never heard the composer's twelfth opera when he wrote his Verdi study in 1930. *Il Corsaro* finally had its first two American performances (one a Town Hall concert) presented by the Long Island Opera Society, and if the verdict of history was not

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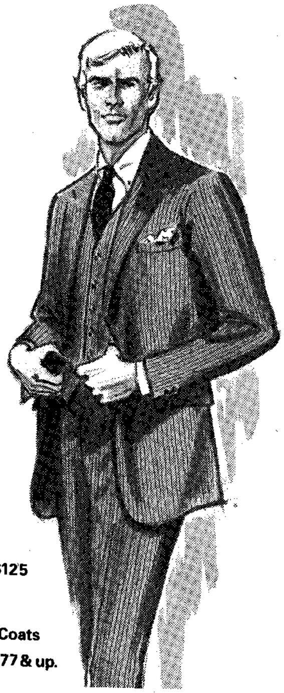

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completely reversed, the score hardly turned out to be worthless. Rousing tunes, audacious musical surprises, and crafty strokes abound, even if the preposterous libretto, based on Byron's *The Corsair,* never develops the characters convincingly or consistently. The opera will probably always remain a connoisseur item, but occasional exposure to the music will waste no one's time. David Lawton's crisp conducting and Carlo Bergonzi's ardent singing of the title role more than justified bringing *Il Corsaro* back to life.

The occasion also marked the New York debut of Sarah Reese, a young soprano who gives every indication that she may one day become an important interpreter of the Italian dramatic repertoire, at present an operatic disaster area. Reese has all the essentials—a warm, richly textured, healthy instrument that opens up with secure, spinning, heady excitement in the upper half of her range. An outgoing singer eager to make contact with an audience, she tempers her enthusiasms with the instincts of a natural musician. There are still areas to polish, but here is a precious talent that deserves careful nurturing.

THE EERIE SIGHT OF A GRAND PIANO playing itself—keys depressed yet untouched by human fingers—has long been a favorite horror-movie image. How was it done? A visit to the New Ballroom, at 253 West 28th Street, will reveal all. Ever ready to provide the unusual in musical entertainment, the New Ballroom has just installed a **Knabe reproducing piano** outfitted with an Ampico B System, originally constructed in the 1930s and rebuilt with loving care by Marion Frazier.

Back in its heyday, before the Depression made these incredibly complex and expensive pneumatic contraptions obsolete, the reproducing piano even appeared with live symphony orchestras. In order to re-create a bit of that atmosphere, the Ampico's opening concert featured the Solisti New York conducted by Ransom Wilson accompanying Mischa Levitzki in the first movement of Saint-Saëns's Concerto No. 2. Levitzki, who died in 1941, played with the same silken beauty of tone and suave technique that old-time piano buffs swear were his trademarks. Controversy over the instrument's ability to represent all the subtleties of a pianist's touch, phrasing, and dynamics will no doubt be rekindled, and anyone may join in the fray every Sunday during brunch at the New Ballroom from noon to 4, when the Ampico B will be put through its paces. No other concert hall in town is presenting Paderewski, Hofmann, Godowsky, Gershwin, Busoni, and Ravel—in person. ▬

On Film/William Wolf

ENCORES FOR THE MOVIE MUSICAL

"...Despite Hollywood jitters, $100 million is earmarked for musicals on the premise that the world still loves them..."

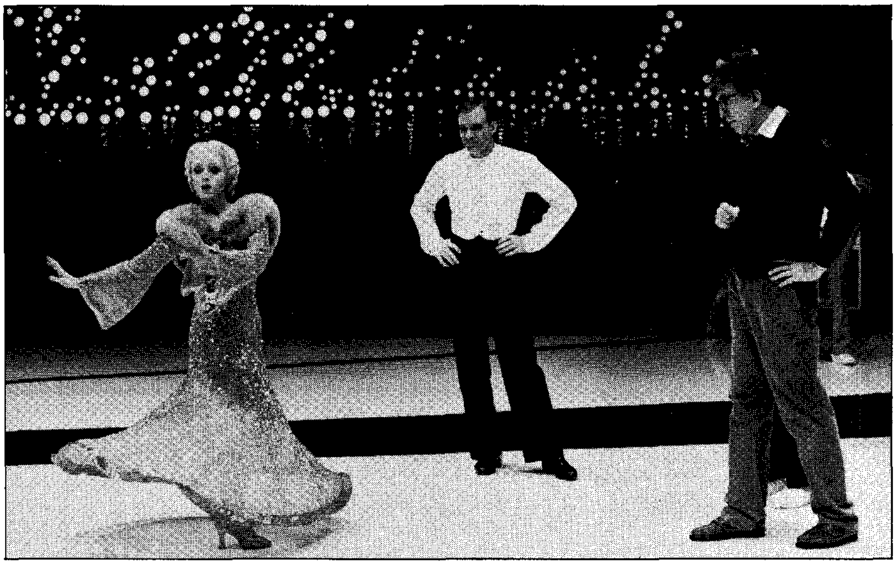
I ONCE READ AN OBITUARY FOR AN ACquaintance and was pleasantly shocked to meet him at a lunch a few days later. It's like that with the movie musical. The genre, which along with the Western is America's distinctive contribution to cinema, is periodically eulogized, but it keeps dancing back to us, with high kicks, high spirits, and high-rolling financial risks.

Renewal this time may come from the brilliant *Pennies From Heaven*, which breaks new ground by challenging audiences to accept social commentary from a musical, and which is already gathering loyal partisans who claim it revitalizes the art form. Another mingling of music, dance, and social comment will be in evidence later this month with the release of *Zoot Suit*, based on the theatrical work recalling the prejudice against Chicanos in California during the 1940s.

Regeneration also occurs periodically in the form of more traditional, big-budget musicals that attempt to capitalize on Broadway hits. Despite Hollywood's current case of jitters, investments totaling nearly $100 million are committed to new musicals on the premise that the world still loves them. *Annie*, budgeted at $39 million, is due in May. *The Best Little Whorehouse in Texas*, costing $20 million, is scheduled for July. *The Pirates of Penzance*, a bargain at $12 million, is being filmed in London for Christmas 1982 release. Waiting in the wings are *Evita*, with a projected budget of $20 million, and *A Chorus Line*, plans for which are still vague.

Herbert Ross, the director of *Pennies From Heaven*, believes the musical genre still has room for growth. "All musicals used to do was try to please an audience," he says. "What we're trying to do now is compel people to think and feel by dealing with mature subjects instead of just recycling nostalgia, like *42nd Street*. *Pennies From Heaven* is very political material. One of the things the movie is about is what poverty does to us and to the human spirit." Bob Fosse is another restless creator, whose *Cabaret* combined musical-comedy glitter with a dramatization of pre-war decadence in Germany and whose *All That Jazz* was an autobiographical statement that jolted audiences with glimpses of open-heart surgery. "I don't think musicals will ever go back to the M.G.M. days," Fosse says, but he too sees untapped possibilities. "Musicals can bring out the strongest emotions quickest."

Of course, the more sophisticated the musical, the harder it is to market. The commercial verdict is still inconclusive on *Pennies From Heaven*, which opened respectably at the Ziegfeld in New York ($171,000 at the box office from the December 11 opening through December 27), but according to *Variety*, the national reception was soft initially. All a spokesman for United Artists, the distributor, would say at first was that early returns were "fair," but by December 28 United Artists reported the picture was "holding its own."



Medium and message: *Ross (right) mixed dancing with social comment in* Pennies.

There are no sure things, as film flops based on the theatrical gold mines *Hello, Dolly!* and *Mame* demonstrate. But Broadway hits still dangle the promise of movie bonanzas. Producer Ray Stark doesn't think $39 million is excessive to hazard on *Annie* (the film rights alone cost almost $10 million). Showman Stark, always positive about his projects, is enthusiastic about *Annie*, which John Huston has directed. But he doesn't see it as part of any pattern.

"I don't believe in cycles," he explains. "The subject of a successful movie will tempt imitation, just as the subject of an unsuccessful movie will create caution and doubt. *Grease* was a creatively mediocre but very popular musical that acted as a catalyst for *Can't Stop the Music*, which really did stop the music. *Pennies From Heaven* is exquisite cinema—by no means a classical musical; it may satisfy auteurists, but it will not set a trend. *Annie* is unique; it is probably America's most successful musical play, which we have fashioned into a more adult and lavish movie-movie musical."

Director Colin Higgins (*Foul Play, Nine to Five*), undertaking his first musical—he replaced Peter Masterson—doesn't pretend to be staking out any new territory with *The Best Little Whorehouse in Texas*. "It's an old-fashioned musical," he says. "And Burt Reynolds as the sheriff and Dolly Parton as Miss Mona, the madam, are spectacular. Characters break into song. No one has to sit around a piano to establish anything. It's very traditional."

Wilford Leach, also directing his first movie musical, is looking to tradition of a more high-minded sort as a guide to filming *The Pirates of Penzance* in London. He invokes the name of French master René Clair as his inspiration. "I'm thinking particularly of *Under the Roofs of Paris* and *A Nous la Liberté*. They had a certain kind of innocence in the use of film and sound, and a perfect use of film and singing. Their flavor is

Photograph by Michael Childers/Sygma.

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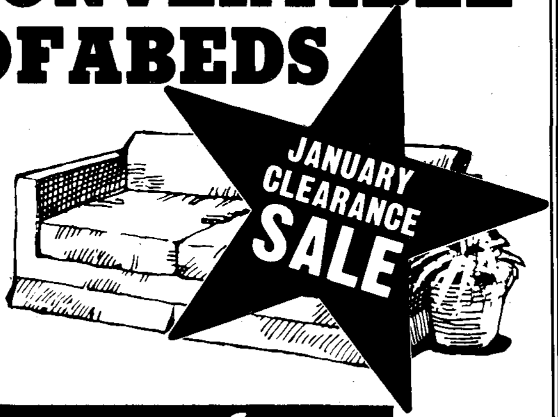

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751-1720 Mon-Fri 10-9PM, Sat 10-6PM

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535-1242 Mon-Fri 10-9PM, Sat 10-6PM

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very similar to the flavor of *Pirates*, which depends on a kind of innocence, humanity, and humor."

On the other hand, producer Robert Stigwood obviously expects something innovative in the filming of *Evita*, already unusual for its controversial heroine and Hal Prince's imaginative staging. Why else would he have chosen Ken Russell as his director and screenwriter? Nothing Russell touches turns out to be conventional, unless you'd call it conventional Russell.

Available creative talent, new technical and conceptual possibilities, and future Broadway hits bode well for continued musical activity onscreen. Ross recently introduced writer Dennis Potter, the skillful originator of the *Pennies From Heaven* story and its dreams-versus-reality approach, to Stephen Sondheim in the hope that an exciting collaboration might ensue. Sondheim has scored movies but has never written a movie musical. Meanwhile, Ross says he is already at work with composer Randy Newman on a film idea.

As for technical change, Ross discloses that he's working on a new multimedia process, explaining, "I think film has to get to the approach theater has gotten to, in which you explode out of the proscenium into an environment." Eventually he also hopes to make use of holography. Higgins's new toy is the especially mobile Louma crane, which holds the camera at the end of a long pole. The cameraman watches the action on a remote video screen and can manipulate the camera from there. "You can do all kinds of things," Higgins says. "It's terrific for numbers like the one we shot in the Texas state capitol."

You can always predict future film possibilities by what's happening on Broadway. *Dreamgirls* is a good candidate, and its director, Michael Bennett, has been exploring the idea of a stage musical based on the life of Jean Seberg. Hal Prince is planning *A Doll's Life*, fantasizing about what happens to Nora after *A Doll's House*. Tim Rice and Andrew Lloyd Webber will build a musical around the unlikely subject of international chess masters.

Explanations for the continued popularity of musicals vary. "They still allow people to escape from their lives," says Ross. Leach sees social value in funny, optimistic musicals, "particularly in this pessimistic time." Higgins observes that "when they work, musicals leave people with a sense of joy and fellowship and of having had a good time." Also, with the proliferation of home video, musicals that look so grand on a large screen may be the best kind of film for luring people from their living rooms. The next time a major song-and-dance film bombs and you read yet again that, alas, the movie musical is dead, don't believe it. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

For Larger Women

CLOTHING IN NATURAL FIBERS AND IN handsome, flattering styles for women sizes 12–24 are on sale here, 20–50 percent off. A group of ruanas in wool or heavy woven silk with matching or coordinating skirt, were $150, now $120; tunic-and-pants sets, in silk crêpe de Chine, were $350, now $210, in wool knit, were $210, now $126, and in wool challis, were $250, now $150; wool shirtdresses in taupe or charcoal, were $150, now $105; wool chemises with pleated collar and matching kimono coat, were $275, now $192; cotton-flannel French smocks with rickrack trim, were $72, now $39; French wool chemise dresses in deep paisley colors, were $275, now $165; separates and knitted dresses, 30–50 percent off; capes, coats, and velvet jackets, 30–50 percent off. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Ashanti, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m., Thurs. until 8 p.m.; while stock lasts.*

Winter Clearance

ALL THE FALL AND WINTER STYLES AT the New Store for women sizes 4–14 are on sale at really low prices (sweaters range from $10.99 to $40), but the big highlight is a group from a famous American designer whose name we can't mention. Cashmere-and-wool-blend trousers or side-buttoned pants, elsewhere $378, here $140; reversible field jackets, elsewhere $378, here $127; shooting jackets, elsewhere $478, here $160; hand-knitted all-wool turtlenecks, elsewhere $298, here $99; all-wool cardigans, elsewhere $378, here $99; riding skirts, elsewhere $298, here $140; cotton plaid ascot blouses, elsewhere $138, here $60; also, shirts, knickers, pants, skirts, jackets, blazers, dresses, and more, all priced to clear fast. A free belt comes with every purchase. A.E., M.C., V., checks accepted; all sales final. *New Store, 289 Seventh Ave., near 26th St. (741-1077); Mon.–Fri. 10 a.m.–8 p.m., Sat. and Sun. until 6:30 p.m.; while stock lasts.*

Pipeful

ALL OF CONNOISSEUR'S USUAL MERchandise is marked down 10–40 percent. For example, custom-made and one-of-a-kind pipes, were $125–$250, now 30 percent off; Bent Apple, Bent Dublin, Sherlock Holmes, Bell, and Papa, were $37.50 and $40, now $28.12 and $30; Featherweights (eight shapes), were $37.50 each, now $28.12; standard shapes, were $15–$25, now $12–$20; large Oompaul shapes, were $50, now $30; genuine Block meerschaums, were $50–$250, now 20 percent off; calabash pipes with meerschaum bowls, were $25–$40, now 10 percent off; vintage straight-grain pipes, were $35–$100, now $26.25–$75; Connoisseur Originals, with natural burl tops and designer stems, were $55, now $41.25; all accessories, 10 percent off. Mail orders accepted. A.E., M.C., V., checks accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 51 West 46th St. (247-6054); Mon.–Fri. 10 a.m.–6 p.m., Sat. until 5 p.m.; through 1/31.*

West Side Chic

FASHIONS FOR MEN AND WOMEN ARE greatly reduced at all four Charivari stores. At Charivari for Men and the 72nd St. stores: Polo corduroy trousers by Ralph Lauren, were $77.50, now $59; Giorgio Armani suits, were $415–$595, now $249–$359, sport coats, were $365–$395, now $219–$239; Dimitri Couture suits and sport coats, were $575–$875, now $349–$529; Bobby To cashmere roll-neck sweaters, were $225, now $99; Jhane Barnes sport coats, were $450–$495, now $249–$299; Gianni Versace cord and twill pants, were $65–$70, now $39; Alexander Julian and Cerruti 1881 sport coats, were $365–$415, now $219–$249; Kansai Yamamoto gabardine jumpsuits, were $300, now $199; Gina Marco Venturi outerwear jackets and coats, were $300–$500, now $199–$349; Gianni Versace Couture sweaters, were $315–$375, now $189–$219. For men at the Sport store: ATZ raincoats by Randy Allen, were $135, now $89; Calvin Klein nylon bomber jackets, were $120, now $59; Daniel Hechter outerwear jackets, were $135–$145, now $69–$79; Alan Flusser sweaters, were $57.50–$75, now $39–$49; Flusser sport coats, were $325, now $199. For women at Charivari 83, on Broadway: Kenzo multi-pleated white cotton shirts, were $156, now $89; Kenzo wool-knit paisley jackets and skirts, were $220 and $150, now $119 and $79; two-tone cardigans, were $225, now $129; Norma Kamali black sweats with gold thread, were $46–$118, now $29–$69; Perry Ellis wide-wale cords, were $110–$180, now $59–$99; Tahari gabardine jackets, were $149, now $79, and wrap skirts, were $78, now $39; long plaid wool circle skirts, were $116, now $59; cashmere turtlenecks, were $110, now $59; Italian wool sweaters specked with Lurex, were $95, now $49; angora sweaters, were $48–$75, now $29–$39. For women at the Sport store: Bern Conrad plaid shirts, were $46, now $29; Willi Wear cropped cord pants, were $56, now $29; Finity flannel culottes, were $74, now $49. For women at 72nd St.: Gianni Versace suede buccaneer jackets, were $1,100, now $599, and cord pirate pants, were $258, now $129; Basile taupe leather blousons, were $1,050, now $699, and striped poncho coats, were $775, now $299; Cerruti double-breasted skirt suits, were $710, now $399; Claude Montana knit dresses, were $320, now $199; Issey Miyake fringed sweaters, were $300–$600, now $189–$329; and more. A.E., M.C., V., checks accepted; all sales final. *Charivari for Women, 2307 Broadway, near 83rd St. (873-1424); Mon.–Wed., Fri. 10:30 a.m.–7 p.m., Thurs. until 8 p.m., Sat. until 6:30 p.m. Charivari 72, 58 West 72nd St. (787-7272); Mon.–Wed., Fri. 11 a.m.–8 p.m., Thurs. until 9 p.m., Sat. until 7 p.m., Sun. 1–6 p.m. Charivari for Men, 2339 Broadway, at 85th St. (873-7242); Mon. and Thurs. 11 a.m.–8 p.m., Tues., Wed., and Fri. until 7 p.m., Sat. 10:30 a.m.–6:30 p.m. Charivari Sport, 2345 Broadway, at 85th St. (799-8650); Mon.–Wed., Fri. 10:30 a.m.–7 p.m., Thurs. until 8 p.m., Sat. until 6:30 p.m.; while stock lasts.*

Wholesaling

FALL, WINTER, AND HOLIDAY CLOTHING for women by London Fog, Raincheetah, Trigère, Nipon, Anne Klein, Harvé Benard, Adolfo, and others is at wholesale and below here. Sizes are 2–16. All-wool coats, retail $300–$400, now $100–$200; a few fur-trimmed coats, retail $320–$420, now $200–$280; pea coats, retail $220–$280, now $65–$100; down coats, retail $200–$290, now $90–$110; raincoats with zip-out linings, retail $150–$200, now $65–$75; all-wool suits, retail $300–$400, now $90–$150; Ultra-Suede suits, retail $550, now $250; dresses, retail $100–$150, now $30–$50; blazers, $100–$150, now $50–$70; blouses, retail $35–$70, now $15–$30; pants and skirts, retail $90–$120, now $30–$50. A.E., M.C., V. accepted; no checks; all sales final. *Paris Fashions, Inc., 270 West 38th St., seventeenth floor (279-6019); Mon.–Fri. 10 a.m.–4 p.m., Sat. until 3 p.m.; through 1/31.* ■

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

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A Complete Entertainment Guide for the Week Beginning January 4

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

3. ESSEX—Grand St. nr. Essex. 982-4455. Thru Jan. 7: "Raiders of the Lost Ark"; "Popeye."

4. BLEECKER STREET CINEMA—At La Guardia Pl. 674-2560. Thru Jan. 4: "Lisztomania"; "The Devils." Jan. 5: "Rashomon"; "Kyoshiro Nemuri and the Princess' Mask." Jan. 6: "Bread and Chocolate"; "Limelight." Jan. 7: "M"; "The Three Penny Opera." Jan. 8-9 "Cabaret"; "Steppenwolf." Jan. 10: "King Lear"; "Richard III." **AGEE ROOM**—674-2561. Thru Jan. 5: "India Song." Beg. Jan. 6: "The Dozens."

6. WAVERLY—Ave. Americas at W. 3rd St. 929-8037. #1—"Gallipoli." #2—"Modern Problems."

7. 8TH STREET PLAYHOUSE—W. of Fifth Ave. 674-6515. "Raiders of the Lost Ark."

9. ART—8th St. E. of University Pl. 473-7014. "Chariots of Fire."

10. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Jan. 4: "Hiroshima, Mon Amour"; "Last Year at Marienbad." Jan. 5: "Camille"; "Grand Hotel." Jan. 6: "Now, Voyager"; "Dark Victory." Jan. 7: "Charlie Chan's Secret"; "Charlie Chan at the Wax Museum." Jan. 8-9: "Roman Holiday"; "Breakfast at Tiffany's." Jan. 10: "Unfaithfully Yours"; "The Sin of Harold Diddlebock."

11. ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Jan. 7: "Arthur"; "Nine to Five."

13. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Thru Jan. 5: "Bilitis"; "The Fox." Jan. 6-7: "Rebel Without a Cause"; "East of Eden." Jan. 8-9: "Last Tango in Paris." Beg. Jan. 10: "Marat/Sade"; "Equus."

14. GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—"Ghost Story." #2—"Buddy Buddy."

16. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—"Time Bandits." #2—Thru Jan. 7: "Cinderella." Beg. Jan. 8: "Blood Wedding." #3—"Pixote." #4—Thru Jan. 7: "Prince of the City."

15th-42nd Streets

20. GRAMERCY—23rd St. nr. Lexington Ave. 475-1660. "Arthur."

21. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. "Reds."

22. MURRAY HILL—34th St. nr. Third Ave. 685-7652. "Sharky's Machine."

23. 34TH STREET EAST—Nr. Second Ave. 683-0255. "Ragtime."

24. LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave. 532-5544. #1—"Taps." #2—"Rollover." #3—"Neighbors."

43rd-60th Streets

30. NATIONAL—B'way nr. 44th St. 869-0950. Program unavailable.

31. LOEWS ASTOR PLAZA— 44th St. at B'way. 869-8340. "Reds."

32. CRITERION CENTER—B'way nr. 45th St. 582-1795. #1—"Taps." #2—"Rollover." #3—"Body and Soul." #4—"Goodbye Emmanuelle." #5—"Body Heat." #6—"Arthur."

33. LOEWS STATE 1—B'way nr. 45th St. 582-5060. "Neighbors." **STATE 2**—582-5070. "Ragtime."

35. EMBASSY 1—B'way nr. 46th St. 757-2408. "Raiders of the Lost Ark."

36. MOVIELAND—B'way nr. 47th St. 757-8320. "Modern Problems."

37. CINERAMA 1—B'way nr. 47th St. 975-8366. Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Graduation Day." **CINERAMA** 2—975-8369. "Sharky's Machine."

38. EMBASSY 2—B'way nr. 47th St. 730-7262. "Cinderella." **EMBASSY** 3—"Fighting Mad." **EMBASSY** 4—"Time Bandits."

39. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Jan. 5: "42nd Street"; "Gold Diggers of 1933." Jan. 6-8: "Twelve Angry Men"; "Marty." Jan. 9-10: "Two Women"; "Divorce, Italian Style." #2—Thru Jan. 5: "Fellini Satyricon"; "Fellini's Roma." Jan. 6-8: "Logan's Run"; (tent.) "The Omen." Jan. 9-10: "Cool Hand Luke"; "The Twelve Chairs."

41. RIVOLI—B'way nr. 49th St. 247-1633. #1—"Ghost Story." #2—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

44. GUILD 50TH STREET—W. of Fifth Ave. 757-2406. "Cinderella."

45. ZIEGFELD—54th St. nr. Ave. Americas. 765-7600. "Pennies From Heaven."

46. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. "Modern Problems."

47. CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St. 757-2131. Jan. 4: "Up the River." Jan. 5.: "The Grapes of Wrath"; "The Ox-Bow Incident." Jan. 6-7: "The Story of Adele H"; "Two English Girls." Jan. 8-9: "Picnic at Hanging Rock"; "The Last Wave." Jan. 10: "Top Hat"; "Flying Down to Rio."

48. SUTTON—57th St. nr. Third Ave. 759-1411. "Rollover."

50. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. "The French Lieutenant's Woman."

51. 57TH STREET PLAYHOUSE—W. of Ave. Americas. 581-7360. Thru Jan. 7: "Raiders of the Lost Ark."

52. LITTLE CARNEGIE—57th St. nr. Seventh Ave. 246-5123. "Four Friends."

54. TRANS-LUX GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. "Taps."

55. PLAZA—58th St. nr. Madison Ave. 355-3320. "Montenegro."

56. PARIS—58th St. W. of Fifth Ave. 688-2013. "The Woman Next Door."

57. D.W. GRIFFITH—59th St. nr. Second Ave. 759-4630. "Gallipoli."

58. MANHATTAN 1—59th St. bet. Second & Third Aves. 935-6420. "Heartbeeps." **MANHATTAN** 2—"Chariots of Fire."

60. BARONET—Third Ave. nr. 59th St. 355-1663. "Ragtime." **CORONET**—"Reds."

61. CINEMA I—Third Ave. nr. 60th St. 753-6022. "On Golden Pond." **CINEMA II**—753-0774. "Ticket to Heaven."

62. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. "Tales From the Vienna Woods."

61st Street & Above
East Side

70. GEMINI 1—Second Ave. nr. 64th St. 832-1670. "Ghost Story." **GEMINI** 2—832-2720. "Sharky's Machine."

71. BEEKMAN—Second Ave. nr. 65th St. 737-2622. "Whose Life Is It Anyway?"

72. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—"Buddy Buddy." #2—"Neighbors."

73. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. "Man of Iron."

74. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "Absence of Malice."

76. 72ND STREET EAST— Nr. First Ave. 288-9304. Thru Jan. 7: "Only When I Laugh."

78. UA EAST—First Ave. at 85th St. 249-5100. "Modern Problems."

80. LOEWS ORPHEUM 1—86th St. nr. Third Ave. 289-4607. "Sharky's Machine." **ORPHEUM** 2—427-1332. "Taps."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "The French Lieutenant's Woman."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Rollover." #2—"Ghost Story."

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Jan. 7: "Raiders of the Lost Ark"; "The Fan." Beg. Jan. 8: "Graduation Day." "Revenge of the Bushido Blade."

61st Street & Above
West Side

88. PARAMOUNT—B'way at 61st St. 247-5070. "Absence of Malice."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Pixote."

WHEN IN SOUTHERN CALIFORNIA VISIT UNIVERSAL STUDIOS TOUR
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MOVIES

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Jan. 5: "Breaker Morant." Opening Jan. 6: "Opera Prima." #2—"Taxi zum Klo."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru Jan. 5: "City Lights"; "A Day at the Races." Jan. 6-9: "Gaslight"; "Wuthering Heights." Beg. Jan. 10: "Henry V."

92. EMBASSY 72ND STREET—On B'way. 724-6745. #1—Thru Jan. 7: "Beau Père." Beg. Jan. 8: "Stevie." #2—"The Devils Playground."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Modern Problems." #2—"Rollover." #3—"Cinderella." #4—"Sharky's Machine."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Buddy Buddy." #2—"Ghost Story."

95. THALIA—95th St. W. of B'way. 222-3370. Jan. 4: "The 5,000 Fingers of Dr. T"; "The Seventh Voyage of Sinbad." Jan. 5: "Mr. Hulot's Holiday"; "Jour de Fete." Jan. 6: "Short Eyes"; "Fortune and Men's Eyes." Jan. 7: "Such a Gorgeous Kid Like Me"; "Bed and Board." Jan. 8-9: "Pretty Baby"; "Murmur of the Heart." Jan. 10: "That Obscure Object of Desire"; "The Discreet Charm of the Bourgeoisie."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—Thru Jan. 7: "Raiders of the Lost Ark." #2—Thru Jan. 7: "Cinderella." #3—Thru Jan. 7: "Gallipoli." Beg. Jan. 8: "True Confessions." #4—Thru Jan. 7: "Atlantic City." Beg. Jan. 8: "Body Heat."

99. RKO COLISEUM—B'way at 181st St. 927-7200. #1—Thru Jan. 7: "Fighting Mad"; "Snake Fist Fighter." Beg. Jan. 8: "Graduation Day." #2—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Beyond the Gate."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300. Free with museum adm. Jan. 9-10, 2 p.m.: "Birds of the Indian Monsoon" (1980); 3 p.m.: "The Sea Behind the Dunes" (1980).

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Jan. 5, 8 p.m.: "Tom, Tom, the Piper's Son" (1969). by Ken Jacobs. Jan. 6, 8 p.m.: "Film Portrait" (1971) by Jerome Hill. Jan. 7, 8 p.m.: "La Chute de la Maison Usher" (1928) by Jean Epstein & "Le Sang des Bêtes" (1949) by Georges Franju. Jan. 8, 8 p.m.: "Bells of Atlantis" (1952) by Ian Hugo, "The End" (1953) by Christopher MacLaine, "Little Stabs at Happiness" (1961) by Ken Jacobs & "Blonde Cobra" (1962) by Jacobs & Fleischner. Jan. 9, 8 p.m.: "Duo Concertantes" (1968), "Hamfat Asar" (1965), "Gymnopedies" (1968), "Our Lady of the Sphere" (1968) & "The Old House, Passing" (1966) by Larry Jordan. Jan. 10, 8 p.m.: 'The General" (1926) by Buster Keaton.

BAHA'I CENTER—53 E. 11th St. 674-8998. Adm. $1 senior citizens 50c; children free. Jan. 10, 2:30 p.m.: "My Man Godfrey" (1936) by Gregory La Cava, with Carole Lombard & William Powell.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Jan. 6, 8 p.m.: "And Then There Were None" (1945) by René Clair.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Jan. 8, 8 p.m.: "Crisis in Utopia" (1981) by Ken Ross, "After Dinner Science" (1978) & "Bedtime Story" (1981) by Esther Shatavsky, & "Design and Debris" (1980) & "Displaced Person" (1981) by Dan Eisenberg. Jan. 9, 8 p.m.: "Too Early to Tell" (1981) by Deborah Meehan, "Speed of Light" (1980) by Brian Hansen & Carlisle Vandervoort, & "Invasion of the Aluminum People" (1980) by David Boone. Jan. 10, 8 p.m.: "Man in a Bubble" (1981) by Sidney Peterson, "The Gardener of Eden" (1981) by James Broughton & Joel Singer, "Under the Machines of Fire" (1981) by Gary Adkins & "Godard 1980" (1980) by Jon Jost.

FILM FORUM—57 Watts St. 431-1590. #1—Adm. $4; members $2.50. Call for showtimes. Thru Jan. 5: "Infra-Man" (1976) by Hua Shan. Opening Jan. 6: "Traveling Hopefully" (1981) by John Avildsen & "In Our Water" (1981) by Meg Switzgable. #2—Adm. $4.50; members $3.50. Call for showtimes. "Taxi zum Klo" (1981) by Frank Ripploh.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 6, 12:30, 3:15, 6 & 8:45 p.m.: "L'Homme qui aimait les femmes" (1977) by François Truffaut

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MOVIES

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. Jan. 9, 8:30 p.m.: "Mildred Pierce" (1945) by Michael Curtiz, with Joan Crawford. Jan. 10, 2 p.m.: "Forever Young" & "Don't" by Robin Lehman.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $1.75; students & senior citizens 75c; children 50c; Tues. eves free. Tues., 5:30 & 7:30 p.m., thru Jan. 10: Kinetic New York. "Fat Feet" (1966) by Red Grooms & The Yellow Ball Workshop, "Ismism" (1979) by Manuel Delanda, "Organism" (1975) by Hilary Harris & "Weegee's New York" (1948) by Weegee.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4. Jan. 8, 7:30 p.m. & Jan. 9, 2 & 7:30 p.m.: "Eijanaika" (1981) by Shohei Imamura.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Jan. 30: Looking Back: a sampling of news, comedy, drama and variety shows from 1952, 1962 & 1972, running continuously from 12:15 p.m. Thru Jan. 30: A retrospective of children's programming running continuously from 12:15 p.m.

MUSEUM OF MODERN ART—11 W. 53rd St 956-6100. Free with museum adm. Jan. 4, 11:30 a.m.: "The Anderson Tapes" (1972) by Sidney Lumet, with Sean Connery; 1:30 p.m.: "A View From the Bridge" (1962) by Lumet, with Maureen Stapleton; 3:30 p.m.: "Network" (1976) by Lumet, with Faye Dunaway, Peter Finch, William Holden & Beatrice Straight; 6 p.m.: "Bye Bye Braverman" (1968) by Lumet, with George Segal; 8:30 p.m.: "Prince of the City" (1981) by Lumet, with Treat Williams. Due to construction, film screenings have been suspended from Jan. 5 until spring.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3; members, senior citizens, & children $1.50. Jan. 5, 8 p.m.: "Suddenly Last Summer" (1959) by Joseph L. Mankiewicz, with Montgomery Clift, Elizabeth Taylor & Katherine Hepburn. Jan. 6, 8 p.m.: "Confrontation" (1968) by Miklos Jancso. Jan. 7, 8 p.m.: "Days of Heaven" (1978) by Terrence Malick, with Richard Gere, Sam Shepard, Brooke Adams & Linda Manz. Jan. 8-9, 8 & 10:15 p.m.: "The Phantom of Liberty" (1974) by Luis Buñuel. Jan. 10, 3:15 & 7:30 p.m.: 'The Importance of Being Earnest" (1952) by Anthony Asquith, with Edith Evans, Michael Redgrave & Margaret Rutherford; 5:15 & 9:15 p.m.: "Pygmalion" (1938) by Anthony Asquith.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free. Jan. 9, 1:30 p.m.: "Never Too Late" (1965) by Bud Yorkin, with Connie Stevens. Sound & captions.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 5:40, 7:50 & 10 p.m. & Fri.-Sun., 3:30 p.m.: "American Success" (1981) by William Richert, with Jeff Bridges & Bianca Jagger, & "Couples & Robbers" (1981) by Clare Peploe. Sat.-Sun., 2 p.m. (free): "The Lover's Exile" (1980) by Marty Gross, with the Bunraku Puppet Theatre.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 9, 2:30 p.m.: "A Woman" (1915), "The Rink" (1916) & "The Immigrant" (1917) by Charlie Chaplin.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Jan. 6, 9 p.m.: Selection of Dance Films. Jan. 9, midnight: "The Night of the Living Dead" (1968) by George Romero. Jan. 10, 7:30 p.m.: "A Star Is Born" (1937) by William Wellman, with Fredric March & Janet Gaynor.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Tue. 12-8 p.m., Wed.-Sun. 12-6 p.m. (continuously): "Fire Walls Four" (1981) by Bill Stephens.

YM & YWHA—92nd St. branch, at Lexington Ave. 427-6000. Adm $4. Jan. 9, 7 p.m.(ages 11-16) & 10 p.m.(ages 17-23): "The Song Remains the Same" (1976) by Peter Clifton & Joe Massot, with Led Zeppelin, & "Yellow Submarine" (1968) by George Dunning, animated.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"Cinderella." #2—"Neighbors." #3—"Ghost Story."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. Thru Jan. 7: "Ghost Story." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

103. **CIRCLE—Westchester at E. 177.** 863-2100. #1—"Cinderella." #2—Thru Jan. 7: "Fighting Mad." Beg. Jan. 8: "Beyond the Gate."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Ragtime." #2—Thru Jan. 7: "Pennies From Heaven."

105. **DALE—231st St. & B'way.** 884-5300. "Neighbors."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"Sharky's Machine." #2—"Modern Problems." #3—"Ghost Story." #4—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

110. **KENT—167th St. nr. Grand Conc.** 992-9330. Thru Jan. 7: "Chess Boxing"; "Fighting Mad." Beg. Jan. 8: "Beyond the Gate."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Sharky's Machine." #2—"Reds."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "Ragtime "

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—"Body and Soul." #2—"Modern Problems." #3—"Ragtime." #4—"Arthur."

116. **PALACE—1603 Union Port Rd.** 829-3900. #1—"Neighbors." #2—"Modern Problems."

117. **RKO FORDHAM—At Valentine.** 367-3050. #1—"Neighbors." #2—Thru Jan. 7: "Pennies From Heaven." Beg. Jan. 8: "Beyond the Gate." #3—"Taps." #4—Thru Jan. 7: "Rollover"; "Fighting Mad." Beg. Jan. 8: "Graduation Day."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—"Sharky's Machine." #2—Thru Jan. 7: "Heartbeeps." Beg. Jan. 8: "Ghost Story." #3—"Cinderella."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—Thru Jan. 7: "Fighting Mad"; "Snake Fist Fighter." Red—Thru Jan. 7: "Ghost Story"; "The Blues Brothers."

Brooklyn

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Neighbors." #2—"Modern Problems."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—Thru Jan. 7: "Taps." Beg. Jan. 8: "Graduation Day." #2—Thru Jan. 7: "Ghost Story." #3—Thru Jan. 7: "Sharky's Machine." #4—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #5—Thru Jan. 7: "Pennies From Heaven."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Graduation Day." #2—"Taps."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Cinderella."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Ragtime." #2—"Reds."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"Sharky's Machine." #2—"Ghost Story." #3—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #4—"Pennies From Heaven."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Jan. 7: "Cinderella."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Graduation Day." #2—Thru Jan. 7: "Taps." #3—Thru Jan. 7: "Ghost Story." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #4—Thru Jan. 7: "Pennies From Heaven."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"Pennies From Heaven." #2—"Neighbors."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "The French Lieutenant's Woman." #2—"Modern Problems." #3—"Raiders of the Lost Ark."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield at Fulton.** 855-3967. "Sharky's Machine."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St.** 875-4024. #1—"Ragtime." #2—"Neighbors." #3—"Taps." #4—"Ghost Story."

216. **DOWNTOWN BROOKLYN—REGENT—1215 Fulton St.** 622-8143. Thru Jan. 7: "Raiders of the Lost Ark"; "Challenge of the Masters." Beg. Jan. 8: "Graduation Day"; "Revenge of the Bushido Blade."

217. **FLATBUSH—ALBERMARLE—Albermarle at Flatbush.** 287-9300. Program unavailable.

219. **FLATBUSH—GRANADA—Church at Nostrand.** 462-7110. Thru Jan. 7: "Heartbeeps"; "The Incredible Shrinking Woman." Beg. Jan. 8: "An American Werewolf in London"; "Halloween II."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. "Ghost Story."

221. **FLATBUSH—RKO KENMORE—Church at Flatbush.** 284-5700. #1—"Neighbors." #2—"Sharky's Machine." #3—"Ghost Story." #4—"Modern Problems."

222. **FLATBUSH—RUGBY—Utica at Church.** 346-7807. #1—Thru Jan. 7: "Mean Drunken Master"; "Assignment to Kill." #2—Thru Jan. 7: "Fighting Mad"; "Snake Fist Fighter." Beg. Jan. 8: "Graduation Day."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. "Buddy Buddy."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Pennies From Heaven." **KINGS PLAZA SOUTH**—"Sharky's Machine."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Ragtime." #2—"Neighbors."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Jan. 7: "Raiders of the Lost Ark"; "Going Ape."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Reds."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. "Reds."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. Thru Jan. 7: "Time Bandits." Beg. Jan. 8: "The French Lieutenant's Woman."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Neighbors." #2—"Modern Problems." #3—"Sharky's Machine."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Jan. 5: "Arthur."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Jan. 7: "Raiders of the Lost Ark." Jan. 6: "Mon Oncle d'Amérique." #2—Thru Jan. 7: "Modern Problems."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—"Ghost Story." #2—"Neighbors." #3—"Sharky's Machine."

238. **WILLIAMSBURG—COMMODORE—329 B'way.** 384-7259. Thru Jan. 7: "Raiders of the Lost Ark"; "Popeye."

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy.** 384-0075. Program unavailable.

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Reds." #2—"Reds."

301. **MARINER'S HARBOR—JERRY LEWIS—** 720-9300. Program unavailable.

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Sharky's Machine." #2—"Taps."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Neighbors." #2—"Modern Problems."

304. **NEW DORP—LANE—** 351-2110. Thru Jan. 7: "Cinderella."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Sharky's Machine." #2—"Ghost Story."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Pennies From Heaven."

Queens

402. **ASTORIA—STRAND—25-15 B'way at 29th St.** 274-6740. Program unavailable.

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"Modern Problems." #2—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #3—"Sharky's Machine." #4—"Neighbors."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Sharky's Machine." #2—"Neighbors."

405. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"Ghost Story." #2—"Cinderella." #3—"Buddy Buddy." #4—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Beg. Jan. 6: "Arthur"; "Body Heat."

408. **ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Neighbors." #2—"Reds."

409. **FLUSHING—KEITHS—Northern at Main.** 353-4000. #1—"Reds." #2—"Taps." #3—"Modern Problems."

411. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—"Ragtime." #2—"Neighbors."

412. **FLUSHING—PROSPECT—Main St. at Kissena Blvd.** 359-1050. #1—"Sharky's Machine." #2—"Buddy Buddy." #3—"Neighbors."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Ghost Story." #2—"Ragtime." #3—"Pennies From Heaven." #4—Thru Jan. 7: "Heartbeeps." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "Atlantic City."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. "Raiders of the Lost Ark."

417. **FOREST HILLS—CONTINENTAL—Austin at 71st Ave.** 544-1020. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Atlantic City." #2—"Modern Problems."

418. **FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave.** 261-7866. #1—"Taps." #2—"Pennies From Heaven."

419. **FOREST HILLS—MIDWAY—Queens Blvd. at Continental.** 261-8572. #1—"Sharky's Machine." #2—"Ghost Story." #3—"Cinderella." #4—Thru Jan. 7: "Rollover." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

421. **FOREST HILLS—TRYLON—Queens Blvd. at 66th Ave.** 459-8944. "Ragtime."

423. **FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd.** 454-6800. #1—"Pennies From Heaven." #2—"Reds."

424. **GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St.** 347-7777. "Modern Problems."

426. **JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St.** 335-0170. #1—"Reds." #2—"Ragtime." #3—Thru Jan. 7: "Arthur." Beg. Jan. 8: "Graduation Day."

429. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 779-2834. #1—Thru Jan. 7: "Cinderella." Beg. Jan. 8: "Graduation Day." #2—"Ghost Story." #3—Thru Jan. 7: "Pennies From Heaven."

432. **JAMAICA—RKO ALDEN—Jamaica Ave. at 165th St.** 739-8678. #1—Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #2—Thru Jan. 7: "Fighting Mad"; "Snake Fist Fighter." Beg. Jan. 8: "Beyond the Gate." #3—"Sharky's Machine"; "Body and Soul." #4—"Mystery of the Chess Boxer."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Jan. 7: "Raiders of the Lost Ark"; "On the Right Track." Beg. Jan. 8: "Time Bandits."

436. **KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr.** 268-3636. Thru Jan. 7: "Arthur"; "Simon." Beg. Jan. 8 (tent.): "The French Lieutenant's Woman."

437. **LITTLE NECK—LITTLE NECK—254-18 Northern Blvd.** 225-2800. Program unavailable.

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St.** 894-4183. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

439. **OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd.** 848-1738. #1—"Sharky's Machine." #2—"Ghost Story."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Jan. 5: "Body Heat." Beg. Jan. 6: "Paternity"; "Nine to Five."

444. **RICHMOND HILL—LEFFERTS—Liberty at 122nd St.** 843-8240. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Beyond the Gate."

447. **ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd.** 945-4632. #1—Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "The French Lieutenant's Woman." #2—Thru Jan. 7: "Arthur." Beg. Jan. 8: "Time Bandits."

448. **SUNNYSIDE—CENTER—Queens Blvd. at 43rd St.** 784-3050. #1—"Neighbors." #2—"Arthur."

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MOVIES

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Ragtime." #2—Thru Jan. 7: "Pennies From Heaven."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Jan. 7: "Raiders of the Lost Ark."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Buddy Buddy."

501. BALDWIN—GRAND AVENUE— 223-2323. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Arthur."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Jan. 5: "Time Bandits."

503. BELLMORE—PLAYHOUSE— 785-5400. "Raiders of the Lost Ark."

504. BELLMORE—THE MOVIES— 785-3032. Thru Jan. 7: "Arthur." Beg. Jan. 8: "Time Bandits."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. "Raiders of the Lost Ark."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Rollover." #2—"Neighbors." #3—"Taps."

511. EAST MEADOW—FLICK 1— 794-8008. "Raiders of the Lost Ark." **FLICK 2**—"Arthur."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Sharky's Machine." #2—"Ghost Story." #3—"Pennies From Heaven." #4—"Modern Problems."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 7: "Time Bandits." Beg. Jan. 8 (tent.): "The French Lieutenant's Woman." #2—Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Atlantic City."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Jan. 7: "Raiders of the Lost Ark."

517. FLORAL PARK—FLORAL— 352-2280. "Reds."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Modern Problems." #2—"Cinderella."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Sharky's Machine." #2—"Reds."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Neighbors."

522. GREAT NECK—PLAYHOUSE— 482-0500. Tent.: "Cinderella."

523. GREAT NECK—SQUIRE— 466-2020. "Taps."

526. HEWLETT—HEWLETT— 791-4000. "Arthur."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Cinderella." #2—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8 (tent.): "Preacher Man"; "Squeeze Play."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Taps." **TWIN SOUTH**—"Ghost Story."

529. LAWRENCE—RKO— 371-0203. #1—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Beyond the Gate." #2—"Ragtime." #3—"Reds."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Jan. 7: "Raiders of the Lost Ark"; "Under the Rainbow." Beg. Jan. 8: "Arthur."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Absence of Malice." #2—"Neighbors." #3—"Reds." #4—"Ragtime."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Ghost Story." #2—"Cinderella." #3—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8 (tent.): "The French Lieutenant's Woman." #4—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

535. MALVERNE—TWIN— 599-6966. #1—Thru Jan. 7: "Arthur." Beg. Jan. 8: "Time Bandits." #2—"Raiders of the Lost Ark."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—"Ghost Story." #2—"Pennies From Heaven." #3—Tent.: "Atlantic City."

539. MASSAPEQUA—PEQUA— 799-6464. "Reds."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Sharky's Machine." #2—"Pennies From Heaven." #3—"Neighbors." #4—"Taps." #5—"Cinderella." #6—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #7—Thru Jan. 7: "Heartbeeps." Beg. Jan. 8 (tent.): "The French Lieutenant's Woman."

542. MERRICK—GABLES— 546-0734. Thru Jan. 7: "Arthur." Beg. Jan. 8: "True Confessions."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. "Neighbors."

545. NEW HYDE PARK—ALAN— 354-4338. "Pennies From Heaven."

546. NEW HYDE PARK—HERRICKS— 747-0555. "Ragtime."

547. OCEANSIDE—OCEANSIDE— 536-7565. Thru Jan. 7: "Raiders of the Lost Ark."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Arthur."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Raiders of the Lost Ark." #2—Thru Jan. 7: "Arthur." Beg. Jan. 8: "Time Bandits."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Jan. 5: "Time Bandits."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Neighbors." #2—"Cinderella."

552. PLAINVIEW—PLAINVIEW— 935-6100. "Buddy Buddy."

553. PLAINVIEW—RKO— 931-1333. #1—Thru Jan. 7: "Rollover." Beg. Jan. 8: "Beyond the Gate." #2—"Modern Problems."

554. PORT WASHINGTON—SANDS POINT— 883-5074. "Raiders of the Lost Ark."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Arthur." #2—Thru Jan. 7: "Cinderella." Beg. Jan. 8: "The French Lieutenant's Woman." #3—"Rollover."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Sharky's Machine."

558. ROCKVILLE CENTRE—RKO— 678-3121. #1—"Taps." #2—"Modern Problems."

559. ROSLYN—ROSLYN— 621-8488. #1—"Neighbors." #2—"Modern Problems."

561. SYOSSET—SYOSSET— 921-5810. "Whose Life Is It Anyway?"

562. SYOSSET—UA CINEMA 150— 364-0700. "Sharky's Machine."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Pennies From Heaven."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Jan. 7: "Raiders of the Lost Ark."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Neighbors." #2—"Sharky's Machine." #3—"Ragtime." #4—"Whose Life Is It Anyway?" #5—"Rollover." #6—"Modern Problems." #7—"Absence of Malice." #8—"Reds."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Jan. 7: "Buddy Buddy." #2—"Modern Problems."

571. WANTAGH—WANTAGH— 781-6969. "Ghost Story."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru Jan. 7: "Time Bandits." #2—Thru Jan. 7: "Raiders of the Lost Ark."

574. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Jan. 7: "Sharky's Machine." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #2—Tent.: "Neighbors." #3—Thru Jan. 7: "Ghost Story." Beg. Jan. 8 (tent.): "Graduation Day."

575. WOODMERE—FIVE TOWNS— 374-2223. "Ghost Story."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—"Ragtime." #2—"Buddy Buddy."

601. BABYLON—BABYLON— 669-3399. "Ghost Story."

602. BABYLON—RKO— 669-0700. #1—"Neighbors." #2—"Taps."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Reds." #2—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Graduation Day." #3—"Atlantic City."

604. **BAYSHORE—BAYSHORE—** 665-0200. "Sharky's Machine."

605. **BAYSHORE—CINEMA—** 665-1722. "Pennies From Heaven."

606. **BAYSHORE—ENCORE—** 655-9834. Thru Jan. 7: "Time Bandits."

607. **BAYSHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Modern Problems." #2—"Ragtime."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. "Raiders of the Lost Ark."

613. **CENTER MORICHES—CENTER—** 878-2100. Thru Jan. 7: "Arthur."

616. **COMMACK—MAYFAIR—** 543-0707. "Ragtime."

617. **COMMACK—RKO—** 499-4545. #1—"Neighbors." #2—"Taps."

619. **CORAM—CORAM—** 698-7200. Thru Jan. 7: "Arthur."

621. **CORAM—PINE—** 698-6442. #1—"Buddy Buddy." #2—"Cinderella."

622. **DEER PARK—DEER PARK—** 667-2440. "Neighbors."

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Ragtime." #2—"Taps." #3—"Pennies From Heaven." #4—Thru Jan. 7: "Ghost Story." Beg. Jan. 8: "Neighbors." #5—Thru Jan. 7: "Sharky's Machine." Beg. Jan. 8: "Modern Problems."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Atlantic City."

627. **EAST SETAUKET—FOX—** 473-2400. "Taps."

628. **ELWOOD—ELWOOD—** 499-7800. "Reds."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Modern Problems." #2—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8 (tent.): "Preacher Man"; "Squeeze Play."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Modern Problems."

633. **HUNTINGTON—SHORE—** 421-5200. #1—"Sharky's Machine." #2—"Neighbors." #3—"Taps."

634. **HUNTINGTON—WHITMAN—** 423-1300. "Modern Problems."

636. **HUNTINGTON—YORK—** 421-3911. "Pennies From Heaven."

637. **ISLIP—ISLIP—** 581-5200. #1—Thru Jan. 7: "Atlantic City." Beg. Jan. 8: "The French Lieutenant's Woman." #2—"Raiders of the Lost Ark." #3—"Arthur."

638. **LINDENHURST—LINDENHURST—** 888-5400. "Raiders of the Lost Ark."

639. **MATTITUCK—TWIN—** 298-4405. #1—"Raiders of the Lost Ark." #2—Thru Jan. 7: "Time Bandits." Beg. Jan. 8: "The French Lieutenant's Woman."

642. **NESCONSET—SMITHTOWN INDOOR—** 265-8118. "Sharky's Machine." **SMITHTOWN OUTDOOR**—Thru Jan. 7: "Arthur"; "Wolfen." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Time Bandits." #2—"Cinderella."

644. **NORTHPORT—NORTHPORT—** 261-8600. "Raiders of the Lost Ark."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Jan. 7: "Time Bandits." Beg. Jan. 8: "True Confessions."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. "Sharky's Machine."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—"Neighbors." #2—"Ghost Story."

650. **PATCHOGUE—SUNRISE INDOOR—** 363-7200. "Taps." **SUNRISE OUTDOOR**—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Cinderella." #2—"Reds."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Raiders of the Lost Ark." **CINEMA WEST**—"Modern Problems."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru Jan. 5: "Time Bandits."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Jan. 7: "Arthur." Beg. Jan. 8: "Time Bandits."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Jan. 8-10: "Despair."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"Raiders of the Lost Ark." #2—"Arthur." #3—Thru Jan. 7: "Time Bandits." Beg. Jan. 8: "The French Lieutenant's Woman."

661. **SMITH HAVEN—MALL—** 724-9550. "Pennies From Heaven."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Ghost Story."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Jan. 7: "Neighbors." Beg. Jan. 8 (tent.): "Ragtime." #2—Thru Jan. 7: "Atlantic City." Beg. Jan. 8 (tent.): "Sharky's Machine."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Neighbors." #2—"Ragtime." #3—"Reds."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Jan. 7: "Time Bandits." Beg. Jan. 8: "The French Lieutenant's Woman."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Jan. 7: "Modern Problems." Beg. Jan. 8: "Ghost Story."

668. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "The French Lieutenant's Woman." #2—Thru Jan. 7: "Arthur." Beg. Jan. 8: "Time Bandits."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD—PLAYHOUSE—** 234-7300. "Pennies From Heaven."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Ragtime."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "The French Lieutenant's Woman." #2—"Cinderella." #3—Thru Jan. 7: "Rollover." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

705. **HARRISON—CINEMA—** 835-2668. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

706. **HARTSDALE—CINEMA—** 428-2200. #1—"Neighbors." #2—"Rollover." #3—"Reds." #4—"Sharky's Machine."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. Tent.: "Atlantic City."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Modern Problems." #2—"Ghost Story." #3—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #4—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8 (tent.): "The French Lieutenant's Woman."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Neighbors." #2—"Modern Problems."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Jan. 7: "Arthur"; "Caddyshack."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Ragtime." #2—"Neighbors."

713. **NEW ROCHELLE—MALL—** 636-8808. "Sharky's Machine."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Reds." #2—"Ghost Story." #3—"Modern Problems." #4—"Taps." #5—"Halloween II"; "An American Werewolf in London."

716. **NEW ROCHELLE—TOWN—** 632-4000. Thru Jan. 7: "Pennies From Heaven." Beg. Jan. 8: "Stevie."

717. **OSSINING—ARCADIAN—** 941-5200. #1—"Sharky's Machine." #2—"Ghost Story."

718. **PEEKSKILL—BEACH—** 737-6262. #1—"Sharky's Machine." #2—Thru Jan. 7: "Ghost Story." Beg. Jan. 8 (tent.): "Preacher Man." #3—Thru Jan. 7: "Pennies From Heaven." Beg. Jan. 8: "Graduation Day."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Reds." #2—"Neighbors." #3—"Taps."

720. **PELHAM—PELHAM PICTURE HOUSE—** 738-3160. Thru Jan. 7: "Raiders of the Lost Ark."

721. **PLEASANTVILLE—ROME—** 769-0720. "Ragtime."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Reds." #2—"Reds."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Pennies From Heaven."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Jan. 5: "Arthur." Beg. Jan. 6 (tent.): "True Confessions."

725. **WHITE PLAINS—CINEMA 100—** 946-4680. #1—"Ghost Story." #2—"Ragtime."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Jan. 7: "Time Bandits." Beg. Jan. 8: "Arthur."

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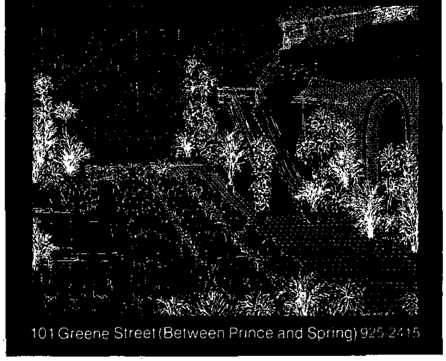

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727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Graduation Day." #2—"Modern Problems."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Pennies From Heaven."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Whose Life Is It Anyway?" #2—"Taps."

730. **YONKERS—KENT—** 237-3440. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."; "Under the Rainbow."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Sharky's Machine." #2—"Reds." #3—"Ghost Story." #4—"Neighbors."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Jan. 7: "Arthur." Beg. Jan. 8: "The French Lieutenant's Woman." #2—Thru Jan. 7: "Cinderella." Beg. Jan. 8 (tent.): "Atlantic City."

Rockland County

742. **NANUET—ROUTE** 59— 623-3355. "Ghost Story."

743. **NEW CITY—TOWN—** 634-5100. #1—"Neighbors." #2—"Atlantic City."

744. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Modern Problems." #2—"Sharky's Machine."

745. **NYACK—CINEMA EAST—** 358-6631. "Taps."

747. **ORANGEBURG—ORANGEBURG—** 359-6030. "Modern Problems."

749. **PEARL RIVER—CENTRAL—** 735-2530. "Ragtime."

750. **PEARL RIVER—PEARL RIVER—** 735-6500. "Heartbeeps."

752. **SPRING VALLEY—CINEMA 45—** 352-1445. "Pennies From Heaven."

753. **STONY POINT—9 W CINEMA—** 942-0303. Thru Jan. 7: "Arthur."

754. **SUFFERN—LAFAYETTE—** 357-6030. "Reds."

756. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Cinderella."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—BEVERLY—** 368-0616. "Raiders of the Lost Ark."

772. **BRIDGEPORT—HIGHWAY—** 378-0014. #1—"Cinderella." #2—"Neighbors."

773. **BRIDGEPORT—RKO MERRITT—** 372-3013. #1—"Reds." #2—"Modern Problems."

774. **DANBURY—FINE ARTS—** 775-0070. #1—"Ghost Story." #2—"Taps."

775. **DANBURY—TRANS-LUX CINE—** 743-2200. #1—"Neighbors." #2—"Modern Problems." #3—"Ragtime."

776. **DANBURY—TRANS-LUX CINEMA—** 748-2923. #1—"Reds." #2—"Absence of Malice."

777. **DANBURY—TRANS-LUX PALACE—** 748-7496. #1—"Pennies From Heaven." #2—"Time Bandits." #3—"Sharky's Machine."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Absence of Malice."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Pennies From Heaven." #2—"Sharky's Machine."

780. **FAIRFIELD—COUNTY—** 334-1411. "Ghost Story."

781. **GREENWICH—CINEMA—** 869-6030. "Ghost Story."

782. **GREENWICH—TRANS-LUX PLAZA—** 869-4030. #1—"Absence of Malice." #2—"Taps." #3—"Ragtime."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Ragtime."

784. **NORWALK—CINEMA—** 838-4504. #1—"Neighbors." #2—"Sharky's Machine."

785. **NORWALK—NORWALK—** 866-3010. "Ghost Story."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Jan. 5: "The Graduate"; "Kramer vs. Kramer." Jan. 6-8: "Just a Gigolo." Beg. Jan. 9: "Cutter's Way."

787. **SPRINGDALE—STATE—** 325-0250. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

788. **STAMFORD—TRANS-LUX AVON—** 324-9205. #1—"Sharky's Machine." #2—"Buddy Buddy."

789. **STAMFORD—TRANS-LUX CINEMA—** 324-3100. #1—"Neighbors." #2—"Modern Problems." #3—"Pennies From Heaven."

790. **STAMFORD—TRANS-LUX RIDGEWAY—** 323-5000. "Reds."

791. **TRUMBULL—TRUMBULL—** 374-0462. "Absence of Malice."

793. **WESTPORT—FINE ARTS 1—** 227-3324. "Ragtime." **FINE ARTS 2**—227-3324. "Taps." **FINE ARTS 3**—227-9619. "Absence of Malice." **FINE ARTS 4**—226-6666. "Modern Problems."

794. **WESTPORT—POST—** 227-0500. "Raiders of the Lost Ark."

797. **WILTON—CINEMA—** 762-5678. "Cinderella."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Jan. 7: "Raiders of the Lost Ark." #2—Thru Jan. 7: "Cinderella." #3—Thru Jan. 7: "Modern Problems."

803. **HARRISON—WARNER—** 482-8550. #1—Thru Jan. 7: "Sharky's Machine." #2—Thru Jan. 7: "Neighbors."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Pennies From Heaven." #2—"Taps."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"Neighbors." #2—"Cinderella." #3—"Ragtime."

806. **JERSEY CITY—STATE—** 653-5200. #1—"Sharky's Machine." #2—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8 (tent.): "Preacher Man"; "Squeeze Play." #3—"Ghost Story."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Neighbors." #2—"Sharky's Machine." #3—"Ragtime." #4—"Reds."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Jan. 7: "Raiders of the Lost Ark." #2—Thru Jan. 7: "Body and Soul."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "Time Bandits."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Thru Jan. 7: "Time Bandits."

812. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Ragtime." #2—"Sharky's Machine."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Cinderella."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "Raiders of the Lost Ark."

815. **IRVINGTON—CASTLE—** 372-9324. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8 (tent.): "Graduation Day."

816. **IRVINGTON—SANFORD—** 371-3998. Thru Jan. 7: "The Prowler." Beg. Jan. 8 (tent.): "Graduation Day."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Jan. 7: "Time Bandits."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Jan. 7: "Time Bandits."

819. **MILLBURN—RKO MILLBURN—** 376-0800. #1—"Ghost Story." #2—"Pennies From Heaven."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "Ghost Story."

822. **MONTCLAIR—WELLMONT—** 783-9500. "Rollover."

823. **NEWARK—DRIVE-IN—** 344-2800. Blue—Thru Jan. 7: "Ghost Story"; "The Blues Brothers." Red—Thru Jan. 7: "Fighting Mad"; "Snake Fist Fighter."

824. **NEWARK—RKO BRANFORD—** 623-5236. #1—"Sharky's Machine." #2—"Raiders of the Lost Ark." #3—Thru Jan. 7: "International Assassins"; "Deadly Angels." Beg. Jan. 8: "Graduation Day." #4—"Fighting Mad"; "Snake Fist Fighter."

825. **NUTLEY—FRANKLIN—** 667-1777. "Neighbors."

826. **ORANGE—PALACE—** 678-1044. Beg. Jan. 8: "Time Bandits."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Whose Life Is It Anyway?"

828. **VERONA—VERONA—** 239-0880. "Pennies From Heaven."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Reds." #2—"Neighbors." #3—"Taps."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Modern Problems."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Jan. 7: "Buddy Buddy."

841. **CRANFORD—RKO CRANFORD—** 276-9120. #1—"Modern Problems." #2—"Ragtime."

842. **ELIZABETH—ELMORA—** 352-3483. "Raiders of the Lost Ark."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Jan. 7: "Atlantic City." #2—Thru Jan. 7: "Ghost Story."

848. **ROSELLE PARK—PARK—** 245-0358. "Arthur."

849. **SUMMIT—STRAND—** 273-3900. "Ragtime."

851. **UNION—FIVE POINTS—** 964-3466. "Rollover."

852. **UNION—FOX—** 964-8977. "Sharky's Machine."

853. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Jan. 7: "Modern Problems."

854. **UNION—UNION—** 686-4373. #1—"Neighbors." #2—"Reds."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Cinderella." #2—Tent.: "Buddy Buddy." #3—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8: "Preacher Man"; "Squeeze Play."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Ghost Story." #2—"Raiders of the Lost Ark."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8 (tent.): "Arthur."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Jan. 7: "Time Bandits."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Neighbors." #2—"Ragtime." #3—"Buddy Buddy." #4—"Ghost Story."

863. **EMERSON—TOWN—** 261-1000. "Arthur."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Jan. 7: "Buddy Buddy." Beg. Jan. 8: "Preacher Man"; "Squeeze Play." #2—Thru Jan. 7: "Halloween II"; "An American Werewolf in London." Beg. Jan. 8 (tent.): "Graduation Day."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Sharky's Machine." #2—"Pennies From Heaven."

868. **FORT LEE—SHARON—** 224-3032. "Reds."

869. **HACKENSACK—RKO ORITANI—** 343-8844. #1—"Ghost Story." #2—"Modern Problems." #3—"Cinderella."

870. **OAKLAND—TWIN—** 337-4478. #1—"Pennies From Heaven." #2—"Neighbors."

871. **PARAMUS—BERGEN MALL—** 845-4449. "Modern Problems."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"Whose Life Is It Anyway?" #2—"Sharky's Machine."

873. **PARAMUS—CINEMA 35—** 845-5070. "Ghost Story."

874. **PARAMUS—DRIVE-IN—** 368-1440. Program unavailable.

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"Neighbors." #4—"Taps." #5—"Ragtime." #6—"Pennies From Heaven." #7—"Reds."

877. **RAMSEY—RAMSEY—** 327-2142. "Raiders of the Lost Ark."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Jan. 7: "Arthur." Beg. Jan. 8 (tent.): "The French Lieutenant's Woman."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Neighbors." #2—"Reds."

881. **TEANECK—CEDAR LANE—** 836-3430. "Raiders of the Lost Ark."

882. **TENAFLY—BERGEN—** 567-0004. Thru Jan. 7: "Raiders of the Lost Ark." Beg. Jan. 8: "The French Lieutenant's Woman."

884. **WASHINGTON—CINEMA—** 666-2221. Program unavailable.

885. **WESTWOOD—PASCACK—** 664-3200. "Raiders of the Lost Ark."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The character never comes into focus. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **74, 88, 531, 568, 776, 778, 782, 791, 793, 875**

★ **AMERICAN WEREWOLF IN LONDON, AN**—(1hr. 37m., '81) Two sweet, wise-cracking Long Island Jewish college boys caught up in a nightmare. Jack (Griffin Dunne), killed by a werewolf on the English moors, becomes one of the undead; David (David Naughton), bitten but still alive, fights the knowledge that he will turn into a werewolf himself at the next full moon. John Landis, director of *Animal House* and *The Blues Brothers*, has told the story with respect for the zany logic of the familiar legends, yet his sense of the absurd carries the material far from the gloomy Hollywood-Victorian tone of the old Lon Chaney Jr. movies. The sweetness of Landis's comic method lies in imagining how people might try to stay human in completely bizarre situations. It's one of the rare horror movies that give off good vibes. R. **41, 99, 109, 207, 219, 403, 405, 527, 529, 533, 541, 650, 708, 714, 806, 857, 864**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. Gordon has the proper confidence in his own good lines; he never forces the pace, and every gag, every joke, pays off. The best comedy of the year. PG. **11, 20, 32, 114, 235, 406, 426, 436, 447, 448, 501, 504, 511, 526, 530, 535, 542, 548, 549, 556, 613, 619, 637, 642, 655, 658, 668, 711, 724, 726, 733, 753, 848, 860, 863, 878**

ATLANTIC CITY—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **97, 414, 417, 513, 537, 603, 626, 637, 663, 707, 733, 743, 846**

BEAU PÈRE—(2hrs. 2m., '81) In French, Eng. subtitles. A brilliant, willful 14-year-old girl (Ariel Besse) seduces a 30-year-old man—her stepfather (Patrick Dewaere), a sheepish, second-rate jazz pianist. Bertrand Blier's melancholy erotic comedy is not as funny as his earlier triumph *Get Out Your Handkerchiefs*, but it has its moments. With her dark, dark eyes and downy skin, Ariel Besse ravishes the camera as well as Patrick Dewaere. Proudly, she announces herself as "a fourteen-year-old woman in perfect working order, all systems go," and the joke is that she really *is* a woman (too much woman for the poor pianist), with all the emotions as well as the "systems" in place. She invests her pursuit of Dewaere with such romantic fervor and drive that she rouses him from his stupor—at least for a while. At times Blier's pacing is too deliberate (as if he had set out to make a classic). Wonderful blues music by Philippe Sarde. With Nicole Garcia and Nathalie Baye. R. **92**

BLOOD WEDDING—(1hr. 10m., '81) In Spanish, Eng. subtitles. A dance-drama based on the play by Frederico Garcia Lorca. With choreographer Antonio Gades and his company. Dir. Carlos Saura. **16**

BODY HEAT—(1hr. 53m., '81) Lawrence Kasdan's debut as a director (he was the screenwriter for *The Empire Strikes Back* and *Raiders of the Lost Ark*) is a humid, self-conscious imitation of those deliriously paranoid forties pictures (*Double Indemnity, The Postman Always Rings Twice*, etc.) in which a sexually overpowering woman inflames a decent but weak man, turning him into a remorseless killer. Wearing a shapeless mustache and a permanently sheepish expression, an oddly recessive William Hurt is Ned Racine, a lazily incompetent Florida criminal lawyer who falls into a passionate affair with Mrs. Matty Walker (moaning Kathleen Turner) and plots to do away with her smarmy real-estate-operator husband (Richard Crenna). Kasdan's writing is synthetic—the exchanges between Racine and Matty sound like an 18-year old boy's version of the gamier Bogart-Bacall conversations in *The Big Sleep*. Kasdan lays on the smoldering-passion metaphors: Fires burn in the night, the sun glares through windows, sweat breaks out everywhere. Why strain so hard to emphasize atmospheric touches we should discover on our own? With Ted Danson and J.A. Preston. R. **32, 97, 406, 442**

BUDDY BUDDY—(1hr. 36m., '81) Walter Matthau, a vicious Mafia hit man with a steel jaw and a mean Detroit snarl, is trying to kill someone from a hotel window, but Jack Lemmon, a wretch whose wife has left him, keeps interrupting him by trying to commit suicide next door. Matthau is funny, but Jack Lemmon, his face a woebegone rubber mask, has passed beyond, or beneath, the traditions of film acting in this country—he squats and stares like a road-company Kabuki player. The movie doesn't have much going for it apart from the basic farce situation. The long-time collaborators I.A.L. Diamond (writer) and Billy Wilder (writer-director) are still making jokes about such decade-old strawmen as slovenly hippies, sex clinics and women boasting of "cosmic orgasms." R. **14, 37, 72, 82, 94, 202, 203, 210, 212, 223, 405, 412, 417, 500, 533, 552, 556, 569, 600, 603, 621, 629, 702, 708, 727, 788, 840, 857, 862, 864**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas: Both men make it to the Olympics without serious impediment; even the anti-semitism directed at Abrahams is mild. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 58, 89, 536, 875**

★ **CUTTER'S WAY**—(1hr. 49m., '81) Jeff Bridges, tanned and sleek, is the lazily likable Santa Barbara gigolo, Richard Bone, and John Heard, short, with an eye patch and a wooden leg, is his friend, the bitter, mean-mouthed Vietnam vet, Alex Cutter. When Bone falls under suspicion of murder, Cutter goads him to take revenge against the wealthy man he and Bone suspect is the actual killer. Ivan Passer's film, (originally titled *Cutter and Bone*), with a fine screenplay by Jeffrey Alan Fiskin from the Richard Thornburg novel, is not a thriller, it's a study of friendship and honor and of a certain kind of California hip consciousness that has now come to grief in bitterness and paranoia. It's a fascinating and heart-wrenching movie. With Lisa Eichhorn as Mo, Cutter's wife, who loves both men. R. **786**

★ **DEVILS PLAYGROUND, THE**—(1hr. 47m., '81) This funny, warm-spirited first feature by Australian director Fred Schepisi, who later made the great *Chant of Jimmie Blacksmith*, could be a down-under version of Joyce's *Portrait of the Artist as a Young Man*. The thirteen-year-old hero imagines that he has a religious vocation, but he's a hopeless misfit at a seminary run by black-cassocked Catholic brothers. As they preach denial of the flesh, his erection bulges under his clothing. This young man's movie is filled with outrage over the suppression of natural instincts, but it's also sympathetic to the priestly types who run the school, some of whom are frightened or simply trapped. After hesitantly going swimming in a public pool, one of the brothers, who has never gone to bed with a woman, dreams that he is swimming naked underwater with four ravishing girls. With Arthur Dignam. **92**

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. **52**

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter has come up with a device roughly analogous to Fowles's self-conscious asides: he intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess jilted by the French officer, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **50, 82, 212, 233, 436, 447, 513, 533, 541, 556, 637, 639, 658, 666, 668, 702, 708, 733, 878, 882**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking, right down to the remarkable last shot, a freeze-frame replica of Robert Capa's immortal photograph, from the Spanish civil war, of a soldier flinging out his arms and greeting death. PG. **6, 57, 97**

GHOST STORY—(1hr. 49m., '81) Alice Krige (*Kree-juh*), who vamped Ben Cross at dinner in *Chariots of Fire*, is the entrancingly full-bodied ghost who keeps scaring the daylights out of four elderly gents (Fred Astaire, John Houseman, Douglas Fairbanks Jr., Melvyn Douglas) who reside in a small Vermont town. After teasing us unconscionably, director John Irvin mounts a long and beautiful flashback in which we find out the ghastly thing the four men did fifty years earlier. The rest is conventional stuff: The ghost keeps popping out, and does everything but say "Boo!" R. **14, 41, 70, 83, 94, 100, 102, 109, 119, 122, 202, 207, 210, 215, 220, 221, 237, 307, 405, 413, 419, 429, 439, 512, 528, 533, 537, 571, 574, 575, 601, 623, 648, 662, 667, 708, 714, 717, 718, 725, 732, 742, 774, 780, 781, 785, 806, 819, 821, 823, 846, 858, 862, 869, 873**

HALLOWEEN II—(1hr. 32m., '81) The sequel to John Carpenter's popular horror movie. With Jamie Lee Curtis and Donald Pleasance. Dir. Rick Rosenthal. R. **41, 99, 109, 207, 219, 403, 405, 527, 529, 533, 541, 650, 708, 714, 806, 857, 864**

HEARTBEEPS—(1hr. 30m., '81) Two robots set out to discover their world. With Andy Kaufman, Bernadette Peters, Randy Quaid and Melanie Mayron. Dir. Allan Arkush. PG. **58, 119, 219, 413, 541, 750**

★ **MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble.* Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. The upbeat inspirational stuff is set against a background of bitter farce—government bureaucrats, evasive and weak, scrambling in and out of hotel rooms, gorging themselves on vodka and caviar before their power crumbles. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **73**

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. **6, 36, 46, 78, 93, 109, 114, 116, 200, 212, 221, 234, 236, 303, 403, 409, 417, 424, 512, 518, 553, 558, 559, 568, 569, 607, 623, 629, 631, 634, 653, 667, 708, 709, 714, 727, 744, 747, 773, 775, 789, 793, 800, 830, 841, 853, 869, 871**

MONTENEGRO—(1hr. 37m., '81) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. **55**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIGHBORS—(1hr. 30m., '81) Reviewed in this issue. R. **24, 33, 72, 100, 105, 116, 117, 200, 211, 215, 221, 226, 234, 237, 303, 403, 404, 408, 411, 412, 448, 508, 521, 531, 541, 544, 551, 559, 568, 574, 602, 617, 622, 623, 633, 648, 663, 664, 706, 709, 712, 719, 732, 743, 772, 775, 784, 789, 803, 805, 807, 825, 829, 854, 862, 870, 875, 879**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, grunts and harrumphs and stumps about the set; he acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **61**

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may *be* an actress, but she can't really *play* one—at least not an interesting one. Her temperament just isn't rich enough. The movie is essentially TV stuff—the reformation of a gallant, hard-luck gal—and we've all seen things like it before. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. **76**

OPERA PRIMA—(1hr. 34m., '81) In Spanish, Eng. subtitles. A romantic comedy about a young, divorced father and his free-spirited, long-lost cousin. With Oscar Ladoire and Paula Molina. Dir. Fernando Trueba. **90**

★ **PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. The movie splits our responses: The numbers, choreographed by Danny Daniels, make us high, the story brings us down. And finally the split becomes too wide. We can't believe that characters this squalid could have such lovely fantasies. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. **45, 104, 117, 202, 207, 210, 211, 224, 308, 413, 418, 423, 429, 449, 512, 537, 541, 545, 566, 605, 623, 636, 661, 700, 716, 718, 723, 728, 752, 777, 779, 789, 804, 819, 828, 867, 870, 875**

★ **PIXOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. **16, 89**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's been suckered into the trap of black "dignity"—he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. Even the violent scenes of Coalhouse's revolt are academically staged and shot. PG. **23, 33, 60, 104, 113, 114, 206, 215, 226, 411, 413, 421, 426, 449, 529, 531, 546, 568, 600, 607, 616, 623, 663, 664, 701, 712, 721, 725, 749, 775, 782, 783, 793, 805, 807, 812, 841, 849, 862, 875**

★ **RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Occult and religious mumbo jumbo, buried temples, lots of Nazis running around the desert, and a grand prize—the Ark of the Covenant, in which the broken tablets of the Ten Commandments lie, conveying awesome power on whoever possesses them. These are the elements in Steven Spielberg's exhilirating new pop spectacle. Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **3, 7, 35, 51, 84, 97, 101, 212, 216, 228, 236, 238, 416, 432, 433, 438, 444, 447, 451, 453, 501, 503, 507, 511, 513, 516, 530, 532, 534, 535, 547, 548, 549, 554, 567, 573, 609, 637, 638, 639, 644, 653, 658, 668, 705, 720, 730, 770, 787, 794, 800, 808, 810, 814, 815, 824, 842, 858, 860, 877, 881, 882, 885**

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **21, 31, 60, 112, 206, 231, 232, 300, 408, 409, 423, 426, 517, 519, 529, 531, 539, 568, 603, 628, 651, 664, 706, 714, 719, 722, 732, 754, 773, 776, 790, 807, 829, 854, 868, 875, 879**

ROLLOVER—(1hr. 58m., '81) Preposterous story of international high-finance, Arabs, and sex. The elements are all out of a trashy novel, but the director, Alan Pakula, takes the whole thing far too seriously —he's out to make a financial-world *Apocalypse Now.* Kris Kristofferson, clean-shaven and wearing a tux, is dim as an ace banker; Jane Fonda, in her first glamour role in years, wears shiny evening gowns, a stunning, negotiating-with-the-Arabs desert dress, and her hair up high, revealing a neck stronger than Native Dancer's. With a shrewd performance by Hume Cronyn as a duplicitous banker. R. **24, 32, 48, 83, 93, 117, 419, 508, 553, 556, 568, 702, 706, 822, 851**

SHARKY'S MACHINE—(2hrs. 2m., '81) Reviewed in this issue. R. **22, 37, 70, 80, 93, 109, 112, 119, 202, 207, 214, 221, 224, 234, 237, 302, 307, 403, 404, 412, 419, 432, 439, 512, 519, 541, 557, 562, 568, 574, 604, 623, 633, 642, 647, 663, 706, 713, 717, 718, 732, 744, 777, 779, 784, 788, 803, 806, 807, 812, 824, 852, 867, 872**

STEVIE—(1hr. 42m., '81) Effective filmed version of Hugh Whitmore's play about Stevie Smith, the English poet who lived most of her adult life in a small suburban house with her devoted aunt. Mona Washbourne is so lovely as the aunt that you understand precisely how her volatile, neurotic niece could find a grounding for her disturbing art in commonplace things, in order, affection, small physical comforts. As Stevie, Glenda Jackson shows much greater range than she does in her commercial films, where she tends to fight the material and overdo the hardness. She's relaxed, and she recites Stevie's mordant poems beautifully, though the sight of an actress reciting in close-up is not easy to watch. Trevor Howard appears as "the man"—a somewhat awkward and pretentious narrator who talks about Stevie, recites her poems, and bickers with her in a memorable scene. Dir. Robert Enders. PG. **92, 716**

TALES FROM THE VIENNA WOODS—(1hr. 37m., '81) An adaptation of Odon von Horvath's play which sets a love story in pre-WW2 Vienna against society's ignorance and fascism. Dir. Maximilian Schell. **62**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **24, 32, 54, 80, 117, 202, 203, 210, 215, 302, 409, 418, 508, 523, 528, 541, 558, 602, 617, 623, 627, 633, 650, 714, 719, 729, 745, 774, 782, 793, 804, 829, 875**

★ **TAXI ZUM KLO**—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. This happy man is beyond disgust. He accepts the body so thoroughly that a random encounter, a "serious" affair, defecating, and submitting to a medical examination are all on the same level of sensation. The movie is charming, except for the way Ripploh portrays women—as low, sloppy beasts. With Bernd Broderup as a monogamous type who wants Ripploh to stay home at night. **90**

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. **61**

TIME BANDITS—(1hr. 56m., '81) Structurally, this large-scale fantasy spectacle, written by Terry Gilliam and Michael Palin and directed by Gilliam (both veterans of the Monty Python troupe) resembles *The Wizard of Oz,* but dramatically and emotionally it's completely different. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes are held together with library paste, and the picture never builds to anything. Some of the episodes are funny, but *Time Bandits* is a trial to sit through. PG. **16, 38, 101, 233, 433, 438, 447, 451, 502, 504, 513, 532, 534, 535, 549, 550, 573, 606, 639, 643, 645, 654, 655, 658, 666, 668, 705, 726, 730, 777, 787, 810, 811, 817, 818, 826, 861**

TRUE CONFESSIONS—(1hr. 50m., '81) Suggestive but muffled. Robert Duvall has a feral grin and a silent little laugh as Tommy Spellacy, an embittered Los Angeles police detective; Robert De Niro, as his brother, Monsignor Desmond Spellacy, a rising young power in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it. Alas, we never get the big scene between them that would bring the movie to life. John Gregory Dunne and Joan Didion have adapted Dunne's 1977 novel, a neo-Chandler exercise that mixes murder, church politics, and police procedure. The differing strands of the plot never quite come together, and the movie tries to get by on atmosphere—the souped up period slang and obscenities spoken by the police detectives; the high-power deals and favors that Des and cronies allude to. The entire movie seems to have been delivered out of the corner of someone's mouth. With Cyril Cusack as a ruthless cardinal, Burgess Meredith as a fervent old priest, and Rose Gregario as a hooker. Dir. Ulu Grosbard. R. **97, 542, 645, 724**

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. **71, 561, 568, 729, 827, 872**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Hard to say—they seem like figures in a storyboard, moving this way and that because the plot requires them to. Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **56**

Revivals

BREAKFAST AT TIFFANY'S—(2hrs., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novel about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **10**

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. **16, 38, 44, 93, 97, 100, 103, 119, 204, 208, 304, 405, 419, 429, 518, 522, 527, 533, 541, 551, 556, 621, 643, 651, 702, 733, 756, 772, 797, 800, 805, 813, 857, 869**

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **91**

DARK VICTORY—(1hr. 45m., '39) Bette Davis's great performance makes a classic of this classy soap opera about a spoiled woman who finds happiness and nobility of spirit. With George Brent, Geraldine Fitzgerald and Humphrey Bogart. Dir. Edmund Goulding. **10**

DAY AT THE RACES, A—(1hr. 51m., '37) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Dorothy Dandridge to sing "All God's Chillun Got Rhythm." Highly recommended. **91**

DESPAIR—(1hr. 59m., '79) Vladimir Nabokov's brilliant early (1934) comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for fifteen years. **657**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) In French, Eng. subtitles. A tired, self-indulgent satire of the French bourgeoisie, with an incomprehensible plot. With Fernando Rey, Delphine Seyrig, Stephane Audran, Bulle Ogier, Jean-Pierre Cassel, and Michel Piccoli. Dir. Luis Buñuel. **95**

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, Jo Van Fleet. Along with *From Here to Eternity,* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **13**

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*. . . Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **10**

GRAPES OF WRATH, THE—(2hrs. 9m., '40) Director John Ford transforms Steinbeck's novel of social protest into a conservative epic about an enduring family. Gregg Toland's cinematography gives the film a documentary look. With Henry Fonda, Jane Darwell, John Carradine, and Charley Grapewin. **47**

HENRY V—(2hrs. 14m., '46) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renée Asherson, Leslie Banks, and Harcourt Williams. **91**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **13**

LIMELIGHT—(2hrs. 21m., '52) One of the last of the Chaplin films, it verges on unpleasant narcissism at times, but it has its beauties. Chaplin as an aging vaudevillian losing his audience; the exquisite Claire Bloom as a young ballerina. In one of the great moments in screen history, Chaplin and Buster Keaton team up for a concert at the end of the movie—a scene that is both hilarious and pathetic. **4**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **4**

MARTY—(1hr. 33m., '55) A simply told drama of a fat, awkward young Bronx butcher who falls for a skinny, homely Brooklyn girl, beautifully written by Paddy Chayefsky and excellently acted by Ernest Borgnine, Betsy Blair, Esther Minciotti, and Joe Mantell. Dir. Delbert Mann. **39**

MR. HULOT'S HOLIDAY—(1hr. 17m., '54) In French and English; no Eng. titles—none are necessary. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. **95**

NOW, VOYAGER—(1hr. 57m., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. **10**

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. **4**

RICHARD III—(2hrs. 38m., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked, spider of a king in this version of Shakespeare's play. His grotesque, magnetic performance is spellbinding, but unfortunately gets no competition from the rather pale supporting cast, which includes John Gielgud as the unfortunate Duke of Clarence and Claire Bloom as the Lady Anne. **4**

ROMAN HOLIDAY—(1hr. 58m., '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the eternal city. Dir. William Wyler. **10**

SIN OF HAROLD DIDDLEBOCK, THE—(1hr. 30m., '47) Harold Lloyd's last film, a hilarious comedy about a mousey bookkeeper who turns into a rip-roaring hero. With Jimmy Conlin, Raymond Walburn, and Edgar Kennedy. **10**

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. **47**

THAT OBSCURE OBJECT OF DESIRE—(1hr. 40m., '77) In French; Eng. titles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentlemen in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **95**

WUTHERING HEIGHTS—(1hr. 43m., '39) The classic, hauntingly lovely film adaptation of Emily Brontë's Gothic romance set on the Yorkshire moors. With Merle Oberon, Laurence Olivier, and Geraldine Fitzgerald. Dir. William Wyler. **91**

THEATER

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Previews and Openings

Monday, January 4

LITTLE ME—James Coco, Victor Garber, Mary Gordon Murray in a revised version of the musical by *Neil Simon, Cy Coleman, and Carolyn Leigh (based* on the Patrick Dennis novel). Play revolves around the life and times of Belle Poitrine; directed by Robert Drivas. Mon.-Thurs. at 8, Sat. at 2, $18-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $13.50-$23.50. Previews now prior to a 1/21 opening. **Eugene O'Neill,** 239 W. 49th St. (246-0220). 2 hrs., 10 min. All major credit cards.

THE LITTLE PRINCE AND THE AVIATOR—Michael York stars in a musical adapted from the Antoine de Saint-Exupery fable by Hugh Wheeler; music by John Barry, and lyrics by Don Black; directed by Jerry Adler. Preview prices: Tues.-Thurs. at 8, Wed., Sat., & Sun. at 2, $15-$25; Fri. & Sat. at 8, $20-$30. After opening: Tues.-Thurs. at 8, Sat. & Sun. at 2, $17-$32; Fri. & Sat. at 8, $20-$35; Wed. at 2, $15-$27. Previews now prior to a 1/20 opening. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 10 min. All major credit cards.

WALTZ OF THE STORK—Melvin Van Peebles stars in a comedy with music which he wrote and directed, revolving around the life and times of Edward Aloysius Younger. Story is termed a valentine to the Big Apple. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $19-$22.50; Fri. & Sat. at 8, $21-$24. Previews now prior to a 1/5 opening. **Century,** 235 W. 46th (354-6644). 2 hrs. Major credit cards.

Friday, January 8

MACBETH—Nicol Williamson stars with Sigourney Weaver; directed by Williamson. Previews start 1/8 prior to a 1/28 opening; plays thru 4/4. Before opening all prices except Sat. p.m. $18; Sat. p.m. $21. After opening all exc. Sat. p.m. $21; Sat. p.m. $24. **Circle in the Square,** 1633 Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—The delicious songs by Fats Waller and friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Maltby's canny and easeful staging, with Arthur Faria's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, $20-30; Fri. & Sat. at 8, $22.50-$35 Wed. at 3, $17.50-$27.50. **Belasco,** 111 W. 44th (354-4490). 2 hrs., 15 min. Major credit cards. ● ●

AMADEUS—John Wood, Peter Firth, and Amy Irving in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. Major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. Uris, 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—*Mike Burstyn stars as Phineas T. Barnum* in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$29; Fri. $19-$32; Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$24. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. Major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17-$25; Fri. & Sat. at 8, $19.50-$27.50; Wed. at 2, $15-$20. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $20-$30; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $15-$25; Sat. at 2, $20-$27.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Revival of Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, Lizbeth Mackay, and Peter MacNicol; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $18.50-$25; Sat. at 8, $20-$27.50; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$35; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $15-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Earnest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $11-$17; Sat. at 8, $12.50-$18.50; Wed. & Sat. at 2, $10-$16. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. AE, CHGT. ● ●

DREAM GIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. With a group of talented unknowns (who won't stay unknown for long). Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $17.50-$30. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. Major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. Major credit cards.

DUET FOR ONE—Anne Bancroft and Max von Sydow star in a two-character play by Tom Kempinski about a violin virtuoso struck down at the height of her career by multiple sclerosis and a psychiatrist determined to save her; directed by William Friedkin. Locale is the Upper East Side. Mon.-Thurs. at 8, Sat. at 2, $18.50-$27; Fri. & Sat. at 8, $20-$28.50; Wed. at 2, $17.50-$22. **Royale,** 242 W. 45th (245-5760). 2 hrs., 15 min. **CLOSED**

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

FIFTH OF JULY—Joseph Bottoms and Loraine Newman star in Lanford Wilson's latest saga about the Talley family. With Kathy Bates, Tom McBride, Jonathan Hogan, and Amy Wright complete the cast. Wilson has a warmly persuasive way with both witty dialogue and riotous monotone. Directed by Marshall Mason. The good news is that the play can still delight even at a third viewing. Tues.-Sun. at 8, Sat. at 2, $17-$25; Fri. & Sat. at 8, $19.50-$27.50; Wed. at 2, Sun. at 3, $14.50-$22.50. **New Apollo,** 234 W. 43rd (921-8558). 2 hrs., 30 min. All Major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

GROWNUPS—Jules Feiffer's amusing tale of infighting in a typical Jewish family; directed by John Madden. All the actors—Bob Dishy, Frances Sternhagen, Harold Gould, Cheryl Giannini, Kate McGregor-Stewart, Jennifer Dundas—are fine or better than fine, and John Madden's staging is flawless. Mon.-Thurs. at 8, Sat. at 2, $16-$27; Fri. & Sat. at 8, $17.50-$28.50; Wed. at 2, $15-$22.50. Lyceum, 149 W. 45th St. (582-3897). 2 hrs. credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Mon.-Sat. at 8, $20-$27.50; Wed. & Sat. at 2, $15-$20. This little play seems actually more at home on Broadway. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., at 8, Wed. at 2, Sun. at 3, $16-$28; Fri. at 8, Sat. at 7 & 9:30, Sun.

at 7; $18-$30. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Robby Benson, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.

THE RUMANIAN WEDDING—Mary Soreanu stars during the Shalom Yiddish Musical Comedy Theater's fourth season on Broadway, as a girl bemused with the complications of making a suitable marriage. Wed. & Thurs. at 2, Wed. at 8, $8.50-$13.50; Sat. at 8:30, Sun. at 2 & 5:30, $10.50-$17.50; thru 1/17. (Produced with an English narration.) Town Hall, 123 W. 43rd (921-9447). 2 hrs., 20 min. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Terri Klausner, Hinton Battle, Gregg Burge, Mercedes Ellington, Priscilla Baskerville. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2hrs., 15 min. All major credit cards.

SUGAR BABIES—Rip Taylor (who takes Mickey's place thru 12/24) and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. Major credit cards. ● ●

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, $20-$30; Wed. at 2, $14-$23.50; Sat. at 2, $17.50-$27.50. **Ethel Barrymore Theater,** 243 W. 47th (246-0390). 2 hrs. All major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs.,30 min. Major credit cards.

Off Broadway

THE CARETAKER—Revival of Harold Pinter's play, staged by Anthony Page, starring Philip Bosco, Anthony Heald, and Daniel Gerroll. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2 $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

ENTERTAINING MR. SLOANE—Revival of Joe Orton's first full-length play, starring Barbara Bryne, Brad Davis, Jerome Dempsey, and Gwyllum Evans. Bang-up direction by John Tillinger. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7:30; $14.95-$16.95. **Cherry Lane,** 38 Commerce St. (989-2020).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$14. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

FRANCIS—A musical based on the life of St. Francis of Assisi by Joseph Leonardo, Stephen Janowski, and Kenny Morris; directed by Frank Martin. Tues., Wed. & Fri., Sat. at 8, Wed. at 2:30, Sat. at 2, Sun. at 2 & 5; $15, $18. **St. Peter's Church,** Citicorp, 54th & Lexington (751-4140).

THE GOOD PARTS—Tony Roberts stars in Israel Horovitz's comedy which takes place over a three-week period in Greece where two friends have come to celebrate a birthday; directed by Barnet Kellman. With Stephen Strimpell, Robert DeFrank, Judy Graubart, Cecilia Hart, and Nancy Mette. From 1/7. **Astor Pl. Theater,** 434 Lafayette St. (254-4370).

HEAD OVER HEELS—Musical based on the play *Wonder Hat* by Kenneth Sawyer Goodman and Ben Hecht, which revolves around the classic fable characters Pierrot, Harlequin, Columbine, and Punchinello. Tue.-Thurs. at 8, Sun. at 7, $14; Fri. and Sat. at 8, Sun. at 3, $16. **Harold Clurman Theatre,** 412 W. 42nd St. (279-4200).

INVITATION TO A MARCH—Revival of the Arthur Laurents comedy about lovers who defy convention; directed by Hillary Wyler. Thurs.-Sat. at 8, Sun. at 3; $6; 1/7-31. **Wonderhorse,** 83 E. 4th St. (533-5888).

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—A rock musical by Tim Rice and Andrew Lloyd Webber (who gave us *Evita*) based on the Old Testament; directed and choreographed by Tony Tanner. With Bill Hutton and Laurie Beechman. Tues.-Sat. at 8, Wed. & Sat. at 8, Sun. at 3; $19.50-$21. The best and most charming work by these talented two, these *three,* because we must include Tanner. And the cast is lovable from top to bottom. **Entermedia,** 2nd at 12th (475-4191).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

MARCH OF THE FALSETTOS—William Finn's attractive mini-musical with new adventures of Marvin, the hero of *In Trousers.* Michael Rupert plays the title role, and there is extremely clever staging by director James Lapine. Tues.-Fri. at 8:30, Sat. at 7 & 10, Sun. at 3 & 7; $16-$18. **Westside Arts,** 407 W. 43 (541-8394).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Giulia Pagano, Stephen Schnetzer, Geoff Pierson, and featuring Dillon Evans, John Michalsky, Janet Zarish, Elizabeth Owens, and Alma Cuervo. On a double bill with *Playing With Fire.* Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Theater Stage Two,** 307 W. 26th (242-7800).

OH, JOHNNY—Musical by Paul Streitz, Gary Cherpakov; directed by Alan Weeks, set in the South Pacific in the 1940s about an American pilot recruited for a secret mission. Tues.-Thurs. at 8, Sun. at 7:30; Fri. at 8, Sat. at 7 & 10, Sun. at 3; $10-$19.50. **Players Theater,** 115 MacDougal St. (254-5076).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the show exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TWELVE DREAMS—James Lapine's play, inspired by an obscure case history of Carl Jung's about a 10-year-old girl who has had a series of dreams and the search to interpret their meaning. With Stefan Schnabel and Carole Shelley. Tues.-Thurs. & Sun. at 8, Sat. at 3, $6; Fri. & Sat. at 8, Sun. at 3, $7. **Public Theater,** Martinson Hall, 425 Lafayette St. (598-7150).

Theater Companies

CIRCLE REPERTORY—*Confluence,* three one-act plays by John Bishop, Beth Henley, and Lanford Wilson; directed by Rodney Marriott; with guest artist Pearl Shear. Thru 1/27. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CSC REPERTORY—Karen Sunde and Robert Stattel in Chekhov's *Cherry Orchard,* directed by Christopher Martin. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7 $10-$12; from 1/7. **CSC,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Two Noble Kinsmen,* by Shakespeare and Fletcher. Phone for sched. **Theater,** 330 Bowery (677-0060).

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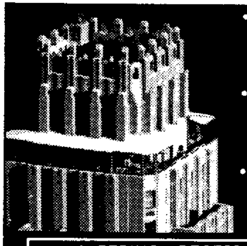

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THEATER

EQUITY LIBRARY—*Street Scene,* revival of Elmer Rice's dramatic musical, based on his play of the same name, with music by Kurt Weill and lyrics by Langston Hughes; directed by Robert Brink. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 1/7-31. **Theater,** 310 Riverside Drive (663-2028).

MANHATTAN PUNCH LINE—A revival of *An Italian Straw Hat* by Eugene Labiche and Marc-Michel, about a wild chase through Paris to locate an elusive chapeau and protect an adulterous woman's honor. Thru 1/10; call for specifics; $6. **MPL,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—Downstage Theater: British playwright Howard Barker's *No End of Blame,* about a political cartoonist (Michael Cristofer); directed by Walton Jones. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16, $18; thru 1/24. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interest, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. Thru 2/14. **Theater Four,** 424 W. 55th (246-8545).

OPEN SPACE THEATER—Henrik Ibsen's last play, *When We Dead Awaken,* starring Kim Hunter and Anne Twomey, with Tom Klunis, Nicholas Wyman, and Ken Costigan; directed by Stephen Zuckerman. Thurs.-Sat. at 8, Sun. at 3; $6; from 1/7. **Theater,** 133 Second Ave. (489-6745).

PLAYWRIGHTS HORIZONS—Two one-act comedies by Christopher Durang: *The Actor's Nightmare* and *Sister Mary Ignatius Explains It All For You;* directed by Jerry Zaks. (Call for days and prices). **Theater,** 416 W. 42nd (279-4200).

THE TROUPE—Henrik Ibsen's *Ghosts.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 1/17; Upstairs. Arthur Pinero's *The Second Mrs. Tanqueray.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 1/17; Downstairs. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead.

ABORIGINAL SIN—"An analytic multimedia meditation on sexuality" by Daryl Chin; directed by Chin and Larry Qualls. Thurs.-Sun. at 8; $4; 1/7-10. **Theater for the New City,** 162 Second Ave. (254-1109).

AGATHA CHRISTIE AND THE CURSE OF TUTANKHAMUN—All about Agatha and her short disappearance in this mystery play by Fred Fondren. Fri. & Sat. at 8, Sun. at 2; thru 1/31. **National Arts Theater,** 30 Bond St. (674-9710)

ALL EXCEPT GOODBYE—James Jennings's drama concerning a father and two sons in the aftermath of the mother's death; directed by John Wolf, Sam Gray plays the father. Wed.-Sat. at 8; $4; 1/7-30. **American Theater,** 314 W. 54th (581-3044).

ANAIS NIN: THE PARIS YEARS—A one-woman play based on the diaries and fiction of Ms Nin; directed by Tamara Long; adapted and performed by Lee Kessler. 1/7, 8 at 8, 1/9 at 2 & 8; $7. **New Vic Theater,** 219 2nd Ave. (674-9414).

BRAVO!—Comedy-drama by Edna Ferber and George S. Kaufman, directed by John Raymond. Thurs.-Sat. at 8; Sat. & Sun. at 3; $6; 1/7-31. **Apple Corps Theatre,** 601 W. 51st (664-0027).

A DOLL'S HOUSE—Henrik Ibsen's drama about the budding struggle for women's rights. Thurs. & Fri. at 8, Sat. & Sun. at 2 & 7; $6; 1/7-24. **Off Center Theater,** 436 W. 18th (929-8299).

DOUBLE BILL—Eugene O'Neill's *The Moon of the Caribbees* and *Hughie,* directed by Rob Mulholland. 1/26-28 at 8:30; 1/29, 30 at 8; $2-$4. **Studio Theater,** 32 Washington Pl. (598-3067).

DOUBLE BILL—Lanford Wilson's *Ludlow Fair* and Terrence Rattigan's *All On Her Own.* With Alicia Springer, Jo Damiano, and Marina Cross. Wed.-Fri. at 8; $3; 1/13-22. **No Smoking Playhouse,** 354 W. 45th (831-1198).

DREAMS DEFERRED—Laurence Holder's play, directed by Allie Woods, about black migration from the south and its impact on seven recent arrivals to Harlem. **Henry St. Settlement,** 466 Grand St. (598-0400).

DUSTOFF—Bruce King's drama about the life of eight Vietnam-era soldiers, set in a medical evacuation unit; directed by Jan Bowes. Wed.-Sat. at 8; $4; 1/13-2/6. **Westside Mainstage,** 424 W. 49th (581-6470).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; $4; by 4th Wall Repertory, **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GHOSTS—Henrik Ibsen's drama; directed by Martin Nordal. Fri. & Sat. at 8, Sun. at 3; $5; 1/6-24. **Mercer St. Theater,** 19 Mercer (243-6865).

THE GNOSTICS—Milton Ward's story of a Jewish family at the beginning of the Christian era; directed by Robert Goldberg. 1/7-9, 14-16 at 7:30; 1/10 & 17 at 4. **18th St. Theater,** 145 W. 18th (753-7680).

H (FOR ADDICTIONS)—Musical with book and lyrics by Ralph Mahnnau, music by Matthias, directed by Manuel Lutgenhorst. Takes place in a political cabaret reminiscent of 1950s Germany. 1/8-17; $10. **Ohio Space,** 59 Greene St, (226-7341).

THE JOURNEY HOMEWARD—Patrick McGuire's adult Christmas play, directed by Anna Antaramian. 1/6 & 8 at 7:30; $5. **St. Vartan Cathedral,** 630 Second Ave. (686-0710).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Betty Buckley and Larry Marshall and is said to be about pimps and whores. From 1/12. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

MAGIC TIME—James Sherman's backstage comedy about a rivalry between two actors in love with the same woman; directed by Henry Hoffman. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $6-$13. **Actors and Directors Theater,** 412 W. 42nd (279-4200).

THE MIDNIGHT VISITOR—Daniel Mark Epstein's suspense drama about a contemporary family; directed by Leonardo Shapiro. Thru 1/17. **St. Peter's Hall,** 336 W. 20th St. (929-3567).

THE NITTY GRITTY—Or *Getting Hitched in Brooklyn Heights.* Raymond Banacki's comedy, directed by Michael Pritchard. Thurs. & Fri. at 8, Sat. at 10, Sun. at 9; thru 1/31. (Spec. perf. 1/9, at 7); $5, $6. **Courtyard Playhouse,** 39 Grove St. (741-0307).

ON FIRE—Musical, conceived and directed by Nicky Silver who performs with Gayle Tufts. Wed.-Fri. & Sun. at 8, Sat. at 8 & 10:30; $10. **Nat Horne Theater,** 440 W. 42nd (279-4200).

PASS WITH CARE—Shelby Brammer's play about a young woman's life in the fast lanes of the Lone Star state. Wed.-Fri. at 8, Sat. at 8 & 10:30; Sun. at 3; 1/13-24; $6. **Tyson Studio,** 1026 Sixth Ave. (354-8471).

PINES '79—Terry Miller's play about five men spending a summer together directed by Richard Northcutt. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $6; from 1/7. A Glines production. **Shandol Theatre,** 137 W. 22nd (869-3981).

PUMP BOYS AND DINETTES—Musical entertainment by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sun. at 8, late shows Fri. & Sat. at 11; $11.50-$15.50. **Colonnades Theater,** 428 Lafayette St. (673-2222).

Q.E.D. OR THINGS AS THEY ARE—Gertrude Stein's autobiographical novel, adapted for the stage; directed by Lisa Ward. 10/10-13, 17-24; $5. **18th St. Plyhse,** 145 W. 18th (924-0077).

SHOP—H. Leivick's drama dealing with the lives of Jewish immigrants who worked in the garment industry's sweat shops. Sat. at 8, Sun. at 1 & 4:30; $6-$10. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

SNUFF FLICK—John Fiero's cheerful farce about a dead actor (!). Mon.-Fri. at 12:15; free to senior citizens (bring your lunch); $2 otherwise; 1/4-15. **Quaigh Theater,** 108 W. 43rd (221-9088).

STRICTLY IMPROV—Musical-comedy revue made entirely from audience suggestions. Thurs. & Fri. at 8, Sat. at 10:30 p.m.; $5. **First Amendment,** 2 Bond St. (473-1472).

SURVIVING LOVE AND DEATH—A solo, with, by, and about John Bernd. 1/22-25, at 9; $4. **P.S. 122,** 1st Ave. & 9th St. (228-4104).

UNCLE VANYA—Anton Chekov's drama played in the atmosphere of national unrest and lethargy; directed by Mark Milo Kessler. Fri. & Sat. at 8, Sun. at 3; $5; 1/15-31. **Seventh Sign Theater,** 263 W. 86th St. (663-2648).

A VISIT—Musical by Maria Fornes, music by George Quincy. Takes place in Michigan in 1910. Thurs.-Sun. at 8, thru 1/10; Thurs.-Sat. at midnight, and 1/17 at 9; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

WHILE WE'RE YOUNG—Musical review celebrating the late Alec Wilder, created and adapted by Barbara Zinn and Elliot Weiss from Wilder's papers. Thru 1/10; $6. **Vineyard Theater,** 309 E. 26th (683-0696).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

MUSIC & DANCE

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 4

JOSE CARRERAS, tenor, with pianist Martin Katz. Songs and arias. Carnegie Hall at 8. $6-$15.

KAY STANDIFER, soprano, with pianist David Garvey. Works of Schubert, Debussy, Rodrigo, Strauss, Szymanowski. Carnegie Recital Hall at 8. $6.

KIHWA JIN, soprano, with pianist Raymond Beegle. Works of Handel, Mendelssohn, Strauss, Berlioz, Puccini, Korngold, and Korean art songs. Merkin Concert Hall at 8. $7.

GARY BURGESS, tenor, with pianist Leo Smit. Schumann's *Dichterliebe*. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

KATHERINE FLETCHER, violinist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

Tuesday, January 5

JUILLIARD STRING QUARTET/ITZHAK PERLMAN, violinist/**JORGE BOLET,** pianist. Debussy's Quartet in g, Op. 10; Franck's Quintet for Piano and Strings; Chausson's Concerto for Violin, Piano, and Quartet. Carnegie Hall at 8. $8-$20.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; soprano Marvis Martin, tenor Leo Goeke, bass-baritone Simon Estes. Haydn's *The Creation*. Metropolitan Museum at 8. $10.

ASPEN SOLOISTS—Haydn's Trio in D, No. 30; Mendelssohn's Trio in c, No. 2, Op. 66; Brahms's Trio in B, Op. 8. Alice Tully Hall at 8. $6.

CHAMBER MUSIC AT THE Y—Violinists Jaime Laredo, Hiroko Yajima; violist Michael Tree; violinist-violist Daniel Phillips; cellist Sharon Robinson. Mozart's Viola Quintet in B flat, K. 174; Dohnanyi's Serenade for String Trio; Tchaikovsky's *Souvenir de Florence*. 92nd St. Y at 8. $7.50-$10.50.

NANCY CIRILLO, violinist, with pianist Victor Rosenbaum. Works of Mozart, Beethoven, Bach, Escot, Ravel. Merkin Concert Hall at 8. $6.

CLARA PETERSBURSKI, violinist/**STANISLAW PETERSBURSKI,** pianist. Carnegie Recital Hall at 8. $5-$7.

PRIMA TRIO—Works of C.P.E. Bach, Ibert, Doppler. Trinity Church, Broadway at Wall St., at 12:45. Free.

DAVIDSBUND CHAMBER MUSICIANS—Schumann program. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MUSIC LIVE—Original soul, salsa, rock, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 8. $3.

Wednesday, January 6

JURY'S IRISH CABARET OF DUBLIN—Music, dance. Carnegie Hall at 8. $9-$18.

NEW YORK PHILOMUSICA, with Peter Zazofsky, Naoka Tanaka, violinists, and flutist Carol Wincenc. Works of Michael Haydn, Carter, Dvorak. Alice Tully Hall at 8. $6-$10.

CHAMBER MUSIC AT THE Y—See 1/5.

DIANE WALSH, pianist. Mozart program, including the Sonatas K. 284 and 310. Merkin Concert Hall at 8. $7.

NANCY WILSON, LUCY BARDO, JAMES RICHMAN—Music for violin, viol, harpsichord, from 17th-century England. Christ Church, Park Ave. and 60th St., at noon. Free.

MENDELSSOHN QUARTET—String quartets by Schubert, Mozart, Bartók, Mendelssohn. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $5 donation.

ST. THOMAS MEN'S CHOIR—Music of Byrd. St. Thomas Church, Fifth Ave. and 53rd St., at 6.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

MANNES CAMERATA, Paul Echols director. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

Thursday, January 7

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Issac Stern. Brahms's Haydn Variations; Prokofiev's Violin Concertos Nos. 1 and 2; Hindemith's Concert Music for Strings and Bass. Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program at 9:45 a.m. Thurs. only. $3.

GERVASE DE PEYER, clarinetist, with pianist Christopher O'Riley, cellist Tsuyoshi Tsutsumi. Works of Horovitz (U.S. premiere), Tate, Harvey. Alice Tully Hall at 8. $10, $12.

NEW YORK CORNET AND SACBUT ENSEMBLE—"The Golden Age of Brass: Venice Around 1600." Works of Ricercari, Gabrieli, Frescobaldi, et al. Merkin Concert Hall at 8. $6.50.

ANTHONY NEWMAN, harpsichordist/**SHARON ROBINSON,** cellist/**JAIME LAREDO,** violinist/**CAROL WINCENC,** flutist. Bach program. Metropolitan Museum at 8. $8.

TENTET JAZZ BAND—Olympic Tower Arcade, Fifth Ave. and 51st St., at 5:30. Free.

MUSIC, COMPUTERS, AND ELECTRONICS, with pianists Alan Feinberg, Eric Ewazen; tenor George Shirley; clarinetist Murray Colosimo; trumpeter Ronald Anderson; percussionist Clifton Hardison. Works of Weidenaar, Dashow (to a poem by John Ashbery—first N.Y. performance), Reynolds (first N.Y. performance), et al. NYU University Theater, 35 W. 4th St. (598-3431), at 8. $4.

ANITA UPELNIEKS, pianist. Works of Bach, Beethoven, Schubert, Rachmaninoff. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

CHAMBER MUSIC CLASSES—In recital. Rathaus Hall, Queens College, Kissena Blvd. and LIE, Flushing, at 1. Free.

Friday, January 8

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with cellist Nathaniel Rosen, flutist Carol Wincenc. Works of Haydn, Copland, Chopin, Mendelssohn. Alice Tully Hall at 8. $10.

JOHN BROWNING, pianist. Works of Mozart, Barber, Ravel. Carnegie Hall at 8. $4-$12.50.

NEW YORK PHILHARMONIC—See 1/7.

GUARNERI QUARTET/IDA KAVAFIAN, violinist. Metropolitan Museum at 8. Sold out.

JUILLIARD STRING QUARTET/SCOTT NICKRENZ, violist. Quartets by Beethoven and Schubert, and Sessions's Viola Quintet. BAM at 8:30. $7.

CLAIRE NORMAN, violist/**MARY HAMMANN,** violist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

GINKO TRIO—Lincoln Center Library at 4. Free.

GARY STEIGERWALT, pianist. Rae Metzger Concert Social. St. Peter's Church, Lexington Ave. at 54th St. (749-5464), at 8:30. $7.

SCOTT WAKEFIELD, GINA RUSSELL, LANCE TAUBOLD—"New Faces in New York." Phyllis Lynd Concert Party, Hotel Lexington Empire Room, Lexington Ave. and 48th St. (877-8233), at 8:30. $7.

PEG AHRENS—"Sweetness for a Silent Ear." Works for tape and light, voice and mime, videotape and slides, and flute, voice, and poetry. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

YUEH-CHING LAN, pianist. Rathaus Hall, Queens College, Kissena Blvd. and LIE, Flushing, at 2. Free.

ROCKLAND COUNTY MARTIN LUTHER KING SINGERS, John Anthony conductor. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $3.

TAPPAN ZEE CHAMBER PLAYERS, with Jon Klibonoff, pianist. Works of Brahms, et al. Rockland Center for the Arts, 27 Greenbush Rd., W. Nyack, N.Y. (914-358-0877), at 8:30. $5.50.

Saturday, January 9

NEW ORLEANS PHILHARMONIC, Philippe Entremont conductor; cellist Janos Starker. Prokofiev's Sinfonia Concertante for Cello and Orchestra, and Symphony No. 5. Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—See 1/7.

JORGE BOLET, pianist. Works of Mendelssohn, Schumann, Schubert, Liszt. 92nd St. Y at 8. $8-$12.50.

CONTINUUM, Joel Sachs conductor. Music of Schnittke, "the giant of the Soviet Avant-Garde." Alice Tully Hall at 8. $5-$7.

YOUNG ARTISTS' CONCERT—Lincoln Center Library at 2:30. Free.

VASYLIUNAS VIOLIN AND PIANO DUO—Works of Franck, Beethoven, and contemporary Lithuanian composers. Carnegie Recital Hall at 5:45. $5.

IAN SHAPINSKY, pianist. Works of Clementi, Scriabin, Ravel, Liszt. Carnegie Recital Hall at 8:30. $4, $7.

LINDA COMPARONE, flutist/**JOANNA JENNER,** violinist/**MYRON LUTZKE,** violoncellist/**ELAINE COMPARONE,** harpsichordist. Works of J.S., J.C.F., and C.P.E. Bach. St. Joseph's Church, Sixth Ave. at Washington Pl. (666-9427), at 8:30. $7.

DAVID HOLLANDER, pianist. Works of Schumann, Chopin. Merkin Concert Hall at 8. $7.

MARLENE VER PLANCK, with the Ben Aronov Trio. Jazz. Citicorp Market at 8. Free.

SUSAN STARR, pianist. Center for Inter-American Relations, Park Ave. at 68th St. (753-5200), at 8. Free.

AMY SHEFFER, songs and music. Charles Green Center for Film Art, 58 E. 3rd St. (260-2123), at 8.

JUILLIARD STRING QUARTET—See 1/8.

NEW JERSEY SYMPHONY ORCHESTRA, Thomas Michalak conductor. Elgar's *Introduction and Allegro;* Strauss's *Til Eulenspiegel;* Dvorak's Symphony No. 7. Newark Symphony Hall, N.J. (201-624-8203), at 8. $10.50, $11.50

ALLEGRI STRING QUARTET—Works of Haydn, Berg, Schubert. Wheatley School, Bacon Rd., Old Westbury, L.I. (516-922-0061), at 8:30. $10.

Sunday, January 10

TODD CROW, pianist. Works of Beethoven, Krenek, Liszt, Debussy, Bartók. Alice Tully Hall at 8. $5.

CHAMBER MUSIC SOCIETY—At 5. See 1/8.

JORGE MOREL, guitarist. Works of Albeniz, Barrios, Lennon-McCartney, Morel, et al. Merkin Concert Hall at 8. $6.

CHAVI WILLIG—"Songs of Love and Life." English, Yiddish, Hebrew, Italian music. Merkin Concert Hall at 3. $7.50.

HARRY CLARK, cellist/**SANDA SCHULDMANN,** pianist/**BERT LUCARELLI,** oboist. Works of Mendelssohn, Schumann, Lees (N.Y. premiere), von Herzongenberg. 92nd St. Y at 3. $6-$8.50.

ELIOT FISK, guitarist/**MARYA MARTIN,** flutist. Works of Bach, Giuliani, Poulenc, Ibert. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $3 donation.

JOSEPH PENROD, baritone. Works of A. Scarlatti, Webern, Butterworth, et al. Carnegie Recital Hall at 2:30. $5.

DENNIS SMYLIE, bass-clarinetist, with T'ai String Quartet, pianist Robert McDonald. Works of Chopin, Mendelssohn, Schoeck, Bowen, Martino. Carnegie Recital Hall at 8:30. $4.

MUSIC LIVE—See 1/5.

ROMAN MARKOWICZ, pianist. LaPiana Showroom, 147 W. 24th St. (243-5762), at 4. Free.

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MUSIC & DANCE

ANDREW BOLOTOWSKY, flutist/**JANE ADLER,** mime. The Dairy, Central Park, west of the Zoo at 65th St. off Fifth Ave., at noon. Free.

GILA DUCAT-LIPTON, pianist. Works of Bach, Brahms, Chopin, Gershwin, Joplin. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

KEN LAUFER, pianist, with comedy. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3 donation.

BRONX ARTS ENSEMBLE, with harpsichordist Elaine Comparone. Baroque chamber music by Bach, Vivaldi, Rameau, Zelenka, Corelli. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (548-4445), at 3. $5.

BETH LEVIN, pianist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

BARGEMUSIC, LTD.—At 4: Bargemusic Chamber Players; $6. At 8: Pianist Peter Vinograde, violinist Setsuko Nagata, cellist Barney Lehrer; $6. Fulton Ferry Landing, Brooklyn (624-4061).

JUILLIARD STRING QUARTET—At 2. See 1/8.

NEW JERSEY SYMPHONY—At 3. See 1/9.

CHURCH CONCERTS—Violinist Jaap Schroder, harpsichordist Louis Bagger, cellist Myron Lutzke. Authentic Baroque-style instruments, 17th-century German and Italian music. Corpus Christi, 121st St. east of Broadway, at 3. $5... Soprano Marcy Jellison, tenor Buford Bryant, pianist John Cartwright. Art songs, duets, by Handel, Vivaldi, Debussy, Strauss. Epiphany, 1393 York Ave., at 3. $3... Bach's Cantata 65, by church choir and soloists, Frederick Grimes director; organist William Hays plays Bach's Prelude and Fugue in C, BWV 547. Holy Trinity, CPW and 65th St., at 5. Offering... Music by director Jack H. Ossewaarde, written for the church, 1958-1982. St. Bartholomew, Park Ave. and 51st St., at 4. $3... St. Ignatius, West End Ave. and 87th St. At 4: soprano Marsha Andrews, tenor Michael Best, pianist Shirley Seguin. Works of Puccini, Liszt, Rachmaninoff, Lehar; $5. At 8: pianist Allison Brewster, mezzo-soprano Cheryl Kirk, violinist Winterton Garvey, cellist Julie Green. Music by Debussy, Bartók, et al. $5... Organist Wojciech Wojtasiewicz. St. Thomas, Fifth Ave. and 53rd St., at 5:15. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 1/4, at 8: Wagner's *Tannhäuser,* Levine conducting; with Rysanek, Dunn, Cassilly, Weikl, Simon Estes (debut). 1/5 at 6: Humperdinck's *Hansel and Gretel,* Woitach conducting; with Blegen, Troyanos, Chookasian, Kraft, Devlin, Wohlafka, Di Franco. 1/6 at 8: Puccini's *La Bohème,* Levine conducting; with Stratas, Scotto, Carreras, Stilwell, Morris, Sereni, Tajo. 1/7 at 6: *Hansel and Gretel;* same as 1/5. 1/8 at 8: *Tannhäuser;* same as 1/4. 1/9 at 2: *Hansel and Gretel;* same as 1/5 (broadcast, WQXR). 1/9 at 8: *La Bohème;* same as 1/6, except Monk for Sereni.

Other

H.M.S. PINAFORE, and **TRIAL BY JURY,** by Gilbert and Sullivan; N.Y. Gilbert and Sullivan Players. At Symphony Space. (724-9159). 1/7, 1/8 at 8; 1/9 at 3 and 8; 1/10, at 2 and 7. $7-$12; $6-$10, children and seniors at matinees.

CRISPINO E LA COMARE, by Ricci and Ricci (arias in Italian, recitatives in English). Amato Opera, 319 Bowery, at 2nd St. (228-8200). 1/9 at 7:30; 1/10 at 2:30; $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 1/10: Gilbert and Sullivan's *The Mikado.* 1/13-24, *The Pirates of Penzance.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

THE TROJAN WOMEN, by Sam Michael Belich Premiere, in a concert version. Grace and St. Paul's Lutheran Church, 123 W. 71st St. 1/8 at 8. $3 donation.

HUGH THE DROVER, byVaughan Williams. Bronx Opera Co. (265-4100). Lehman College Center, Bedford Park Blvd. West, Bronx; 1/9 at 8, 1/10 at 2; $4, $6. Also at Hunter College Playhouse, Park Ave. and 69th St; 1/15, 1/16 at 8; $5, $7.

LA CORTE DE FARAON, a zarzuela by Lleo and Perrin & Palacios. Repertorio Espanol. Gramercy Arts Theater, 138 E. 27th St. (889-2850). Sat. at 8; $8. 1/17, 31 at 3; $7.

SCENES, EXCERPTS, ARIAS—Queens College Opera Studio, Rathaus Hall, Kissena Blvd. and LIE; 1/5 at 1; free...Vincent La Selva's New York Grand Opera Singers; Citicorp Atrium, Wed. at 6; free... Opera Workshop, Brooklyn College, Gershwin Theater, Nostrand and Flatbush Aves.; 1/9 at 8; free.

Dance

New York City Ballet
At the New York State Theater

THRU FEBRUARY 21—$3-$25. 1/5 at 8: *Le Tombeau de Couperin, Souvenir de Florence, Who Cares?* 1/6 at 8: Histoire du Soldat, In G Major, Tempo di Valse. 1/7 at 8: *Ballo della Regina, Opus 19/The Dreamer, Symphony in C.* 1/8 at 8: *Goldberg Variations, Tempo di Valse.* 1/9 at 2: *Le Tombeau de Couperin, Duo Concertant, Hungarian Gypsy Airs, Symphony in C.* 1/9 at 8: *Ballo Della Regina, Andantino, Capriccio Italien, Souvenir de Florence.* 1/10 at 1: *Histoire du Soldat, Tschaikovsky Suite #2, Tempo di Valse.* 1/10 at 7: *In G Major, Capriccio Italien, Hungarian Gypsy Airs, Who Cares?* 1/12 at 8: *Ballo della Regina, Andantino, Souvenir de Florence, Tempo di Valse.* 1/13 at 8: *The Goldberg Variations, Mozartiana, La Valse.* 1/14 at 8: *A Midsummer Night's Dream.*

Pilobolus Dance Theater
At the ANTA, 245 West 52nd Street

THRU JANUARY 10. $16-$25—Program A, *Molly's Not Dead, The Detail of Phoebe Strickland, Solo, Day Two:* 1/6 at 8, 1/9 at 2, 1/10 at 7:30. Program B, *Bonsai, Solo, Walklyndon, Solo, The Empty Suitor, Monkshood's Farewell:* 1/7 at 8, 1/9 at 8. Program C, *Ciona, Solo, Walklyndon, Solo, Shizen, Untitled: 1/5 at 8, 1/8 at 8, 1/10 at 2.*

Dance Theatre of Harlem
At City Center

JAN. 12-FEB. 14—First week's programs: 1/12 at 7:30; 1/13, 1/16 at 8; 1/17 at 2—*Fête Noire, The Four Temperaments, Firebird* (world premiere of John Taras's new production). 1/14, 1/15 at 8; 1/16 at 2; 1/17 at 7:30—*Paquita, A Streetcar Named Desire* (company premiere), *Troy Game.*

Other

DEBORAH CARR THEATRE DANCE ENSEMBLE—Excerpts from Weidman's *Christmas Oratorio,* his *Brahms Waltzes,* and Carr's *Lottery.* Dance Gallery, 242 E. 14th St. (673-3412). 1/8-10 at 8. $5.

SAEKO ICHINOHE—*Urashima Taro,* based on a Japanese fairy tale similar to Rip Van Winkle. Henry St. Playhouse, 466 Grand St. (598-0400). 1/8, 9 at 7:30; 1/10 at 3. $3.50.

JOFFREY II DANCERS—*Forbidden Flights* by Leslie-Jean Pessemier; *Madrigal* by Jean-Pierre Bonnefous; *Rothko Chapel* by Bill De Young. Brooklyn College, Flatbush and Nostrand Aves. (434-1900). 1/9, 10, at 8. $7, $8.

WON-KYONG CHO—Korean dance. Hunter College, 695 Park Ave., at 69th St. 1/10 at 2:30. $4.

LISA KRAUS/SALLY SILVERS—An evening of new works. St. Mark's Church, Second Ave. and 10th St. (674-8112). 1/7-9 at 8:30. $4.

JULIE MALONEY DANCE COMPANY—Concert by Cynthia Ramos, Rosanne Butera, Nancy Dolgin, Mark Manis, Ana Ortiz, and Myreon Taylor. Cunningham Studio, 463 West St. (924-0077). 1/8, 9 at 9. $5.

SHIMAZAKI AND DANCERS—Two Isadora Duncan works and two by Shimazaki. St. Peter's Church, Lexington Ave. and 54th St. (246-8484). 1/6-9 at 8, 1/10 at 2 & 8. $5, $6.

RIVERSIDE DANCE FESTIVAL—Opening gala, with Joyce Trisler Danscompany, Yuriko Kimura and Ross Parkes, Pauline Koner, Julia Levien and the Isadora Duncan Commemorative Dance Co., Sophie Maslow Dance Co., Alvin Ailey Repertory Dance Ensemble, and guest artists. 1/5 at 7:30. $10 (reception follows)... Lenore Latimer and Latitudes, with two premieres, other works. 1/6, 1/8 at 8; 1/10 at 2. $5... Mari Kajiwara, Ohad Naharin, in an evening of their choreography. 1/7, 9, 10 at 8. All at Riverside Church, the Drive at 120th St. at 8 (864-2929). $5.50.

SPECTRE WOMAN, a mixed-media narrative, with Tone Blevins, Ellen Fisher, Mary Shultz. Just Above Midtown/Downtown, 178 Franklin St. (966-7020). 1/4, 5 at 8:30. $4.

TETON SURVIVAL DANCE THEATER—*Taken From Life,* works by Gail Teton. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/7-9 at 8, 1/10 at 3. $5.

ROGER TOLLE COMPANY—*Intimate Voices* by choreographer Tolle and with countertenor Drew Minter. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/4 at 8; $5.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

HERBERT BAYER/JACQUES LIPCHITZ/ALTOON SULTAN—Recent paintings, 1/7-30/Selected large scale sculpture, 1927-1971, thru 2/28/Gouaches and paintings, 1/7-30. Marlborough, 40 W. 57th (541-4900).

STANLEY BOXER/ROBERT GOODNOUGH—"Vintage Paintings" by both. 1/9-2/3. deNagy, 29 W. 57th (421-3780).

JACK CHEVALIER—Constructions of wood, paper, beadwork, 1/5-30. Adler, 37 W. 57th (980-9696).

JEANETTE CHUPACK—Paintings, 1/5-30. Tatistcheff, 38 E. 57th (888-1599).

CHRIS DE BOSCHNEK/TAKAKO YAMAGUCHI—Mixed media "fallout"/Paint on paper. 1/5-30. Markel, 50 W. 57th (581-1909).

ERIK DESMAZIERES—Masterful etchings from the intimate to the fantastic, thru 1/30. Fitch-Febvrel, 5 E. 57th (688-8522).

JIM DINE/DAVID HOCKNEY—Important prints by both, the majority from the 70's. Thru 1/23. Getler/Pall, 50 W. 57th (581-2724).

OYVIND FAHLSTROM—Bitingly political 3-D reliefs, theater pieces and drawings, 1/7-30. Janis, 110 W. 57th (586-0110).

SIDNEY GORDIN—Recent geometric abstractions including reliefs and collage, 1/9-2/6. Deutsch, 20 W. 57th (765-4722).

P.S. GORDON—Nostalgic still lifes in watercolor, 1/9-27. Fischbach, 29 W. 57th (759-2345).

ED KERNS/FRANTISEK KUPKA (1871-1957)—From 1976 to 1982, from the richly-colored layered, torn, and stitched canvases to his monochromatic collages/Abstract gouaches and woodcuts. 1/5-30. Esman, 29 W. 57th (421-9490).

FERNAND LEGER (1881-1955) — Paintings and gouaches from 1937, thru 1/29. Jackson Iolas, 52 E. 57th (755-6778).

ANDREW LORD—Ceramic sculpture in the Constructivist mode, thru 1/16. BlumHelman, 20 W. 57th (245-2888).

HANS NAMUTH/AD REINHARDT—Photos of artists from 1950 to 1981/Monochromatic abstractions from 1940 to 1950. Thru 1/9. Pace, 32 E. 57th (421-3292).

ROBERT ANDREW PARKER—The Himalayas, personal portraits in watercolor, thru 1/7. Dintenfass, 50 W. 57th (581-2268).

JOHN ROLOFF—An installation, "The Wave," plus nautical treasures, thru 1/14. Portnoy, 56 W. 57th (757-0461).

CHARLES SELIGER—Delicate watercolors of nature, thru 1/16. Crispo, 41 E. 57th (758-9190).

GERI TAPER—Calligraphic and rhythmic abstractions in blue and red, 1/5-30. Sachs and Haber/Theodore, 29 W. 57th (421-8686).

BARBARA VALENTA—Wood and canvas constructions, 1/5-23. Parsons, 24 W. 57th (247-7480).

WILLIAM T. WILEY—Ecological concerns and studio fantasies in large drawings, paintings, constructions, thru 1/30. Frumkin, 50 W. 57th (757-6655).

JIM YOUNGERMAN—Figurative whimsy in watercolor on paper, thru 1/9. Heidenberg, 50 W. 57th (586-3808).

Madison Avenue and Vicinity

GEORG BASELITZ—Figurative subjects painted upside down, thru 1/9. Fourcade, 36 E. 75th (535-3980).

THOMAS HART BENTON/CAROL SUTTON—Synchromist paintings from 1915 to 1920 by this major American regionalist/New paintings. Thru 1/30. Salander-O'Reilly, 22 E. 80th (879-6606). Mon.-Sat. 10-5:30.

FRANCIS JOSEPH BRUGUIERE (1879-1945)/**ROBERTO JUAREZ**—Set designs, cut paper abstractions, photographic portraits/New wave works in his first solo. Thru 1/6. Miller, 724 Fifth (246-1625).

KONRAD CRAMER (1888-1963)—Prints, drawings, photos from the 20's and 30's, thru 1/16. Sragow, 80 Fifth (929-2734).

TONY DELAP—Sculpture and drawing studies for these works, 1/9-2/3. Elkon, 1063 Madison (535-3940).

FRANK FAULKNER—Ambiguous landscapes with figural elements, 1/9-2/3. Knowlton, 19 E. 71st (794-9700).

GREGORY GILLESPIE—Recent portraits, landscapes, and interiors, 1/9-2/6. Forum, 1018 Madison (535-6080).

MEHMET GÜLERYÜZ—Eerie half-human, half-animal creatures, 1/6-2/4. Schlesinger-Boisante, 822 Madison (734-3600).

RICHARD HAAS—Trompe l'oeil murals, thru 1/15. Urban Center, 457 Madison (935-3960).

JOHN HELD, JR.—Cityscapes, land, and flowers in watercolors, 1919 to 1936, thru 1/30. Graham, 1014 Madison (535-5767).

ERIK HOGLUND/HARVEY LITTLETON—Glass and bronze sculpture/Recent geometric glass sculpture plus exploded organic forms, 1/8-30. Heller, 965 Madison (988-7116).

JASPER JOHNS—Usuyuki and Cicada, two themes, 1/9-30. Castelli, 4 E. 77th (288-3202).

LOUISA MATTHIASDOTTIR—New works, thru 1/27. Schoelkopf, 825 Madison (879-4638).

ANTHONY PADOVANO—Stone sculpture and drawings, thru 1/9. Graham, 1014 Madison (535-5767).

AD REINHARDT—Ten paintings from 1937 to 1952, thru 1/8. Mazoh, 13 E. 76th (737-2203).

AIDEN LASSELL RIPLEY(1896-1969)—Boats, the city, sporting, genre in watercolor, thru 1/8. Kerr, 49 E. 82nd (628-1340).

DAVID ROTH—Textured paintings using string, thru 1/6. Elkon, 1063 Madison (535-3940).

DAVID SCHIRM—Witty constructions and patterned paintings, 1/5-16. Siegel, 29 E. 73rd (288-9200).

SANDI SLONE—Color shapes in acrylic and gesso, 1/7-31. Acquavella, 18 E. 79th (734-6300).

WALASSE TING—Acrylics on Chinese paper, 1/5-2/6. Lefebre, 47 E. 77th (744-3384).

SoHo

EVERETT ADELMAN/JOHN TEPPICH—Painterly landscapes/Works on paper including delicately drawn still lifes. Thru 1/21. Ward-Nasse, 178 Prince (925-6951).

MURRAY ALCOSSER/JOYCE STILLMAN-MYERS—Large color photos of flowers, shells, found objects/Recent pastels. 1/9-30. Meisel, 141 Prince (677-1340).

CAROLE ALTER/STEVE BALKIN—Oil pastel interiors/Imaginary populated landscapes. 1/9-30. Thorp, 419 W. Broadway (431-6880).

DENNIS ASHBAUGH—Recent paintings, 1/9-30. Cowles, 420 W. Broadway (925-3500).

JACKIE CARSON/CAROLYN PARKER—The Southwestern landscape abstracted/Architectural photorealism. Thru 1/30. Starkman, 465 W. Broadway (228-3047).

DEBORAH CLEARMAN—Narrative compositions using saturated color and dappled sun effects, thru 1/20. First Street, 386 W. Broadway (226-9011).

DAVID DALESSANDRO—Cubistic jazz musicians in oil and casein, thru 1/20. Bowery, 121 Wooster (226-9543).

WALTER DE MARIA—Two installations, "The Broken Kilometer" and "The New York Earth Room," thru 1/30. DIA, 393 W. Broadway and 141 Wooster (473-8072).

TOM DOYLE—Sixteen monoprints, maquettes, and one large wood sculpture meant to be entered, 1/9-30. Hutchinson, 138 Greene (966-3066).

LESLEY DUMBRELL/JOHN FIRTH-SMITH—Color grid abstractions/Intuitive monochromatic paintings. 1/9-30. Cuningham, 94 Prince (966-0455).

DAVID LANDIS FICK—Paintings and drawings, 1/9-2/3. Milliken, 98 Prince (966-7800).

ROSEANNE GENERALLI/ALAN KIKUCHI-YNGOJO—Pastel drawings and watercolors/Collaged color photos. Thru 1/30. Bromm, 90 W. Broadway (732-6196).

FRANZ GERTSCH/GEORGE GREEN—Photorealist portraits in monumental scale/Textural abstractions. Thru 1/6. Meisel, 141 Prince (677-1340).

JAMES M. GREEN—Dramatically colored and layered patterns, 1/9-20. Eno, 101 Wooster (226-5342).

NANCY HOLT—An electrical network installation plus photo documentation of site works, 1/9-30. Weber, 142 Greene (966-6115).

CHUCK MILEY—Realist close-ups of everyday activities and chores, 1/9-28. Westbroadway, 431 Westbroadway (966-2520).

MICHAEL MOGAVERO—Urban trauma and isolation/Members. 1/6-27. Solomon, 392 W. Broadway (925-1900).

HANS NAMUTH/BRUCE NAUMAN/ANDY WARHOL—Photographic portraits of artists/Sculptures and drawings using steel and cast iron/"Reversals" and "Dollar Signs," paintings. 1/9-30. Castelli, 420 W. Broadway and 142 Greene (431-5160).

BRUCE NAUMAN—"Violins, Violence, Silence," concurrent with Castelli showing, 1/9-30. Sperone Westwater Fischer, 142 Greene (431-3685).

LINDA NISSELSON—Streaked watercolors on paper/Five invited artists. 1/5-23. Pindar, 127 Greene (533-4881).

JOSEPH RAFFAEL/ALAN SIEGEL/PHILIP WOFFORD—Monotypes of waterlilies and fish/Humorous wooden chairs using human forms/Hidden idols in gestural drawings. Thru 1/13. Hoffman, 429 W. Broadway (966-6676).

LINDA SCHONFELD—Surrealistic landscapes, 1/5-24. Pleiades, 152 Wooster (475-9658).

JOEL SHAPIRO—Drawings, 1/9-2/6. Cooper, 155 Wooster (677-4390).

ANDREW SPENCE—Paintings, 1/5-30. Toll, 146 Greene (431-1788).

BOAZ VAADIA—Recent sculptures in wood and stone, 1/5-30. Meyer, 410 W. Broadway (925-3527).

Other

TINKA DENENBERG—Multiple canvas landscapes in oil, thru 1/23. Condeso/Lawler, 119 W. 25th (741-2377).

RED GROOMS—Ruckus Manhattan, a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

MARY ANN UNGER—Plans for gardens as paradise, thru 2/11. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

GROUP SHOWS

57th Street

DENAGY—29 W. 57th (421-3780). The figure by Golubov, Neel, Pearlstein, Scanga, Torres, thru 1/7.

DEUTSCH—20 W. 57th (765-4722). Paperworks by Dubuffet, Graves, Hartley, thru 1/7.

DINTENFASS—50 W. 57th (581-2268). Early works by artists who have remained with their galleries for twenty years; Adams, Bishop, Donati, King, Steinberg, Thiebaud, 1/9-2/4.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). European and American naive and folk art including Hicks, Bombois, Pippin, thru 1/9.

KAHAN—48 E. 57th (355-5110). Masks of the Nimba mountain, Ivory Coast, Liberia, thru 1/12.

LUMBARD—38 E. 57th (421-3494). Landscapes on paper by ten, 1/5-2/11.

OSCARSSON HOOD—41 W. 57th (750-8640). Color by four; Gimblett, Marioni, Sims, and Willis, 1/5-30.

PROTETCH—37 W. 57th (838-7436). Russian avant garde posters from the 20's and 30's, 20th century books on architecture and design, and Acconci, Ferrara, Graves, Jensen, Morton, thru 1/30.

SUMERS—50 W. 57th (541-8334). The urbanscape in prints, 1/5-30.

SUMMIT—101 W. 57th (586-6734). Landscapes by Americans including Neel, thru 1/6.

ZABRISKIE—29 W. 57th (832-9034). 20th century wall sculpture by Archipenko, Benglis, Calder, Frank, Garet, Katz, Nadelman, Zorach, 1/6-2/6.

ZABRISKIE—521 W. 57th (245-7568). Tues.-Fri. 2-5. Sculpture by Doyle, Ferrara, Lutz, Norvell, thru 1/31.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, 1/7-2/27.

BORGENICHT—724 Fifth (247-2111). Later works by artists at Dintenfass(see page 91) 1/9-2/4.

CARUS—872 Madison (879-4660). Russian avant-garde and European constructivism of the 20's by Goncharova, Puni, Popova, Roehl, 1/5-2/5.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. A century of change in Guatemalan textiles, thru 1/10.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Calligraphy from the Sung and Yuan dynasties, 960-1368, thru 1/24.

ERICSON—23 E. 74th (737-6155). Emerging abstractionists from the South, 1/5-30.

FRENCH INSTITUTE—22 E. 60th (355-6100). Illustrated French menus from 1757 to 1950, thru 1/14.

LABOETIE—9 E. 82nd (535-4865). Objects from 1915 to 1965 by Cornell, Duchamp, Giacometti, Kolar plus Dada works on paper by Baader, Arp, Schwitters, thru 1/31.

LERNER-HELLER—956 Madison (861-9010). Four manifestos by Acconci, Baranik, Beuys, and Mendieta, 1/5-23.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Documents, drawings, photos, models, and architectural practice at Columbia University from 1880 to the present, thru 1/15/Robert and J. Alden Weir, thru 1/10.

ODYSSIA—730 Fifth (541-7520). Drawings and watercolors by Balthus and his contemporaries, thru 1/9.

RONIN—605 Madison (688-0188). Japanese woodblock prints of winter landscapes by Hikusai, Yoshida, Utamaro, 1/5-2/6.

SHEPHERD—21 E. 84th (861-4050). 19th century European drawings, paintings, thru 1/20.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Lichtenstein, Rauschenberg, and Stella, thru 1/30.

STONE—48 E. 86th (998-6870). Works on paper by Lark, recent sculpture by Salamun, and Italian landscapes by Vecchi, 1/6-30.

SoHo

LANDMARK—469 Broome (966-1173). 73 artists, thru 1/6.

NEILL—136 Greene (925-8633). Clouds by Abrams, Boogaerts, Cummings, Jacquette, Morper, Thiebaud, Wilson, thru 2/3.

SOHO CENTER—114 Prince (226-1995). Cleto, Kayem, Kaminen, and Wechsler, 1/7-30.

SOHO INTERNATIONAL ART CENTER—599 Broadway (245-0122). Contemporary Russian artists, thru 2/4.

Other

ARSENAL—64th at Fifth in Central Park (360-8141). Mon.-Fri. 9:30-4:30. Winter by children from kindergarten to 9th grade, thru 1/29.

ARTISTS SPACE—105 Hudson (226-3970). Four installations including "Invisible Forces" by Sanborn, 1/9-2/13.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian avant-garde books, thru 2/13.

PRATT MANHATTAN CENTER—160 Lexington (685-3169). Mon.-Fri. 10-6, Sat. til 5. Fables of Aesop and La Fontaine in 19th and 20th century graphics, thru 1/16.

SPACED—165 W. 72nd (787-6350). Wood block prints of wooden structures in Kyoto, thru 1/30.

Photography

RICHARD AVEDON/HOWES BROTHERS—Portraits, Paris fashions of 40's and 50's/Reflections of New England,1882 to 1907. Thru 1/16. Neikrug, 224 E. 68th (288-7741).

E.J. BELLOCQ—Storyville district of New Orleans portraits, 1912, thru 1/9. Freidus, 158 Lafayette (925-0113).

RICHARD BENSON—Brooklyn Bridge, Newport, and Puerto Rico, thru 1/9. Washburn, 42 E. 57th (753-0546).

KEN COLEMAN—A tribute to Martin Luther King, Jr., thru 1/31. 4th Street, 67 E. 4th (673-1021).

MAXI COHEN—TV landscapes, thru 1/12. OK Harris, 383 W. Broadway (777-6868).

BOB D'ALESSANDRO—Recent landscapes, thru 2/5. Pfeifer, 825 Madison (737-2055).

TRACY ECCLESINE—Photojournalist studies, thru 1/31. Image, 565 Fifth (867-4747). Mon.-Fri. 9-5:30.

ELEVENTH STREET—330 E. 11th (680-4705). Sat., Sun. 1-6, Wed. 7-9pm. Still life by Evans, Kertesz, Powers, Racioppo, thru 1/17.

JEFF GATES—Solarized "breast plate" series, 1/6-30. Samuel, 795 Broadway (477-3839).

HORST—Fashion from 1935 to now, thru 1/15. Staley/Wise, 111 Wooster (431-7292).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). The 20's and 30's by Berenice Abbott; a comparison of identical subjects by different photographers, thru 1/10.

LEDEL—168 Mercer (966-7659). Works by Abbott, Adams, Steichen, Stieglitz, Weston, and others, thru 1/14.

LIGHT—724 Fifth (582-6552). Photographers' Selections, thru 1/23.

ARTHUR MONES—Artists in their New York Studios, thru 1/12. Pace University, City Hall Park and the Brooklyn Bridge.

NIKON HOUSE—620 Fifth (586-3907). 23 CAPS award winners including urban landscapes by Fausty, Lindbloom, Ramirez, 1/5-30.

BILL RAVANESI—"Rural Farm Workers—West/Southwest," thru 2/16. Ford Foundation, 320 E. 43rd (573-5000). Mon.-Fri. 9-5.

EVE SONNEMAN—Eight large color single images of a rose, Hester Street, volcanic ash, 1/9-30. Castelli, 4 E. 77th (288-3202).

RALPH STEINER—The 20's and 30's, thru 1/23. Prakapas, 19 E. 71st (737-6066).

GEORGE TICE—The last three decades in New Jersey, the Amish country, thru 1/30. Witkin, 41 E. 57th (355-1461).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0600). Tues.-Sat. 10-5, Sun. 11-5. $1. Beyond Tradition: 25th Anniversary; thru 1/10.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Afro-American Arts from the Suriname Rain Forest; thru 1/24... A Wood Full of Birds: sculptures of American birds; thru mid-Jan... Patterns of Paradise: Tapa cloth artistry; thru 2/14... Origami Holiday Tree; thru 1/6... To The Ends of the Earth; thru 1/20.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Eight Dynasties of Chinese Painting; thru 2/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Art of the Archaic Indonesians; thru 1/31... Buffalo Bill and the Wild West; thru 1/17... French Decorative Arts of the 18th Century; thru 2/14... Collage as an Intimate Art; thru1/24.... Hand-Colored Aquatints by Robert Andrew Parker; thru 1/24... Humor in Japanese Prints; thru March... Of Corsets; thru May.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Suburbs; thru 1/24... In Small Stages: Puppets from the Collection; thru 3/7... Puppets: Art and Entertainment: thru 2/21.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... American Architectural Etchers: The Traditionalists; thru 1/15.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Giorgio Morandi: A Retrospective; thru 1/17... A Year with Children; thru 3/21.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon., Wed., Thurs. noon-5; Tues. 12-8. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru 3/14... Images of Jewish Women; 1/17-3/14... June Wayne: The Dorothy Series; 1/17-3/14.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing, furnishings, artworks, architectural settings. American decorative arts; glass, ceramics, pewter and silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th Century Chinese Garden Courtyard... Twentieth Century French Drawings from the Robert Lehman Collection; thru 3/14... Renaissance of Islam: Art of the Mamluks; thru 1/10... The Dancing Master's Kit; thru Jan... The Eighteenth-Century Woman; thru 9/5.... Annual Christmas Tree and Baroque Crèche Display, thru 1/10... Renaissance Ornament Prints and Drawings; thru 2/14... **The Cloisters, Fort Tryon Park**: Annual Cloisters Christmas Display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. P.G. Wodehouse: A Centenary Celebration; thru 1/10... The Seventy Fifth Anniversary of the Morgan Library Building: Architectural drawings and mural designs of the original Library building; thru 2/7... The European Garden; thru 2/7.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat. Sun. 11-4. Thirty Black-and-White Photographs by Frank Espada; thru 2/5.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Woven for Work: American baskets; thru 2/14... Folk Art Treasures from the Permanent Collection; thru 5/16.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York... Dolls Magic Journey and Dolls that Traveled; thru 1/10... Designs to Dazzle: Fifty Years of Showgirl Costumes; thru 2/21... Manhattan: Contemporary Color Photographs of New York; thru 2/21... Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Faerie-land in New York; thru 1/25... Tailored Images: New York Photographs by John Albok; 1/12-5/4.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... Contemporary Art Holography, thru Jan.

MUSEUM OF MODERN ART, 11 W. 53rd (956-7070). Closed for expansion. No exhibitions until further notice.

NASSAU COUNTY MUSEUM OF FINE ART, 1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. $1 suggested donation. Animals in American Art: 1880's-1980's; thru 1/17.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Not Just for Laughs: The Art of Subversion; thru 1/21.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $1.50. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Manhattan Observed; thru 4/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Mirror the World: A Survey of Satire; thru 1/9... 96 Images: From Talbot to Stieglitz; thru 3/3... American Photographers and the National Parks; thru 2/3. **Library at Lincoln Center, 111 Amsterdam Ave.** Closed Sun. London Actor-Managers, 1700-1900; thru 1/30... Jacobus Stainer and the 18th Century Violin Masters; thru 1/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Circa 1800: The Beginnings of Modern Printmaking 1775-1835; thru 1/24.... Winter Garden;thru 1/24... Trylon & Perisphere: Icon of the Future.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th Century American Art: Selections from the Permanent Collection... American Prints: Process and Proofs; thru 1/24... Ceramic Sculpture: Six Artists; thru 2/7.

OTHER EVENTS

Happenings

SHERLOCK HOLMES IS 128, and you can wish the great man a happy birthday on 1/5, beginning at 6, in the Citicorp Market, Lexington Ave. and 54th St. Marc Bilgrey, editor and publisher of "The Sherlock Holmes Cartoon Book," will be on hand, with Watson, to play host, draw likenesses, and answer questions. Buskers, music-hall entertainment, and even a birthday cake—don't be late. The Baker Street Irregulars are sending representatives, so this one will be the real thing.

HOLIDAY FESTIVALS go on into the New Year, and we're invited to two particularly lovely ones: 1/8 and 9 at 6:30, in St. George's Chapel, 16th St. east of Third Ave.—a Twelfth Night Feast features music, a wassail, Renaissance delicacies, and proper entertainment. To reserve: 475-0830; $15... At Trinity, Broadway at Wall St., it's the Feast of Lights—readings, music, candlelight processions, and tableaux. 1/9 and 10, at 5. Donation, $3, to benefit St. Ann's Church for the Deaf.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

SOUTH STREET SEAPORT—Walking tours of the historic district around the Seaport Museum; daily at 1 and 3. Museum admission—adults $3, children $1.50—includes the tour, as well as a tour of the ships at noon, 2, and 4. Tours begin at the Pilot House, Pier 16 and the East River. (766-9062.)

CENTRAL PARK—Urban Park Rangers (360-8194) give a Cross Country Ski Workshop—bring skis. If no snow, a winter walk in the Ramble. 1/10, meet at 2, at the Delacorte Theater, 81st St. Free.

Sports

FOOTBALL—At press time, the Giants were still hoping.

SOCCER—Cosmos, Byrne Meadowlands Arena, E. Rutherford, N.J. (212-265-8600). $8-$9.50; children, seniors $5.50-$7. 1/5 at 7:30, vs. Tulsa. 1/9 at 7:30, vs. Jacksonville.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 1/8 at 8:05, vs. Philadelphia. 1/10 at 2:05, vs. New Jersey.

HOCKEY—***Rangers,*** *Madison Square Garden* (564-4400), $8, $11. 1/7 at 7:35, vs. Vancouver. 1/9 at 7:35, vs. Chicago. 1/11 at 8:05, vs. Minnesota... **Islanders,** Nassau Coliseum, Uniondale, N.Y. (516-794-4100), $12-$18. 1/4 at 8:05, vs. Vancouver. 1/9 at 8:05, vs. Philadelphia.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 1/10 at 7:35, vs. Washington.

COLLEGE BASKETBALL—1/6 at 7: Wichita State vs. Iona; Georgetown vs. St. John's. Madison Square Garden (564-4400). $5-$9.

Children

JAN HUS PLAYHOUSE, 351 E. 74th St. (772-9180). "Pinocchio," Sun. at 1. "Peter Pan Meets the Wicked Wizard," Sun. at 2:30. $3.

BIG BIRD'S SUPER SPECTACULAR SHOW—Sesame Street Muppets, and more characters. Felt Forum (564-4400). 1/6, 7, 8 at 2; 1/9 at 10:30, 2, 5:30; 1/10 at 1, 4:30. $7, $8.50.

AESOP'S FABLES, by Rainbow Puppet Works. Including "The Fox and the Grapes" and other tales. Heckscher Oval, New York Public Library at Lincoln Center (870-1633). 1/9 at 2:30. Free.

NEW YORK PHILHARMONIC—Young People's Concert, Zubin Mehta conductor. Music of Mozart, Haydn, Beethoven—an exploration of musical forms. Avery Fisher Hall, 1/9 at 2. $2.50-$5.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50 (reservations a must).

DOWNTOWN CHAMBER PLAYERS, Mimi Stern-Wolfe conductor. "A Mixed Bag of Treats," with a shadow song and dance by Nicholas Scarim, and the Sylvan Wind Quintet in Prokofiev's *Peter and the Wolf.* Third St. Music School Settlement, 235 E. 11th St. (777-3240), 1/10 at 3. $1; adults, $2.50.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

JENNIFER AND HER BAG LADY, by On Stage, Children. Sat. thru 1/23, at 1 and 3:30. Hartley House Theater, 413 W. 46th St. (246-9872). $2.50, adults $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Wilbur the Christmas Mouse," Sat. and Sun. at 1:30. "Pinocchio's Christmas Journey," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSIC SCHOOL OPEN HOUSE—For ages 3-15 and parents, with demonstrations and performances by Boys Chorus, Suzuki Orchestra, Brass Choir; and the chance to ask questions. 92nd St. Y, Lexington Ave. (427-6000). 1/10 at 2. Free.

A VISIT FROM SANTA CLAUS—Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). 1/10 at 2. $2.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 1/9 at 1:30: "Donna Rose and Friends," Donna Rose Puppets... Following at 2:40, Please Touch demonstration. $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. Free. 1/9: Carfagno Marionette Theater in "A Typically Average Fairy Tale."

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. at 1, Sun. at 3. "The Snow White Show," a musical; Sat. at 3, Sun. at 1. 50 W. 13th St. (675-6677). $2.50.

EEYORE'S EAST AND WEST, BOOKSTORES—At Broadway and 81st St. (362-0634) and Madison Ave. and 81st St. (988-3404). At both, story hours Sun. at 11 a.m. Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be accompanied by a child).

YOUNGSTARS, a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: 1/9 at 1:30: Sculpting Swiss style, with Caran D'Ache. Sat. and Sun. at 3: Storytime.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 11-5 Tues.-Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... The Listening Laser... Exhibits: "Mapscapes" and "Babar and His Friends"... 1/9 at 2:30: John Howe relates "The Moon Up Close," an African folk tale.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservation required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Sun.: Drop-in family workshops and films, 1:30-4. Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 1/9 at 2: "The Feathered Serpent," myths of Mexico and Guatemala. Workshop on serpent puppets. 1/10 at 2: Bird films.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd 242-9066. 1/8, 9, Junior Mance. 1/15, 16, Bob Cunningham. No credit cards.

BLUE NOTE—131 W. 3rd 475-8592. 1/5-10, Tal Farlow Trio. Three shows nightly, beginning at 10. AE, MC, V.

THE BOTTOM LINE—15 W. 4th 228-7880. 1/8-9, Tom Paxton; Interplay. Shows at 9 & midnight. No credit cards.

CHILIE'S—142 W. 44th 840-1766. Chili parlor with entertainment by blues singers. 1/8, Jes Folks. 1/9, Kim Ferrell. AE, CB, DC, MC, V.

CODY'S—16th St. & 6th Ave. 620-0377. 1/9, Mad 'Guitar' Murphy. AE, V.

THE COOKERY—University Pl. at 8th 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Wed.-Sat., blues singer Alberta Hunter with Gerald Cooke on piano and Jimmy Lewis on bass. MC, V.

EAGLE TAVERN—355 W. 14th 924-0275. Mon., Irish Session. 1/7, Calle, Strade, Strasse. 1/9, Diamonds in the Rough. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 1/10, Warren Chiasson Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave. 533-7902. 1/5-10, Dizzy Gillespie, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. 1/12-17, Tito Puente. AE, MC, V.

FOLK CITY—130 W. 3rd 254-8449. 1/6, Andy Breckman's Comedy Night. 1/8, Erik Frandsen. 1/9, Tony Triscka and Skyline; John Miller. 1/10, Frankie Armstrong. Shows at 9:30 & 11. No credit cards.

FREDDY'S—308 E. 49th 888-1633. Restaurant/bar/cabaret. 1/4, Al Carmines; Don Lantier. 1/5, Carol O'Shaughnessy; Marcia Rodd. 1/6, Gerianne Raphael; Marcia Rodd. 1/7-9, Deborah Dotson; Marcia Rodd. AE, DC, MC, V.

GREENE STREET—101 Greene St. 925-2415. Multilevel floors for entertainment. 1/4, 11, Bob Cunningham & Bross Townsend. 1/5, 6, Carmen Lundy. 1/7-9, Sonny Fortune. 1/12, 13, David Liebman. AE, MC, V.

GREGORY'S—63rd & First Ave. 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: Thru 1/9, Blossom Dearie. 1/12, Nancy Waldeman. Songs from 6:30-8. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Chuck Folds Trio play for dancing, alternating with pianist Judd Woldin. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A new loft with a living-room environment, with music & dancing. 1/8-9, Dewey Redman Quartet with Chas. Eubanks, Mark Helias and Eddie Moore. No credit cards.

JIMMY RYAN'S—154 W. 54th 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl. 228-8490. Atmospheric jazz and dining room with music starting at 10. 1/5-9, pianist Ray Bryant with Jimmy Rowser on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LES MOUCHES—260 11th Ave. at 26th 695-5190. Restaurant/Cabaret. 1/4-6, 13-16, a guest singer Shows at 11:30 AE, CB, DC, MC, V.

MARTY'S—Third Ave. at 73rd 249-4100. 1/4-16, Barbara McNair, Mon.-Thurs. at 9 & 11; Fri. at 10 & midnight, Sat. at 11 & 12:30. AE, MC, V.

MICHAEL'S PUB—211 E. 55th 758-2272. Thru 2/28, George Shearing, two sets nightly beginning about 9:15. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave. 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th 228-8888. Dance to the Big Beat; Showtime, 11:30. 1/4, Donny Fury Band. 1/5, 10, 12, T.B.A. 1/6-8, Nils Lofgren. 1/9, Shirts; Rousers. 1/11, Moonbeam. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So. 242-4694. 1/4, 11, Ed Palermo Big Band. 1/5, Chuck Loeb. 1/6, Lisette Wilson. 1/8, 9, Air. 1/10, Robert Kraft. Music at 10, 11:30, & 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st 691-3535. 1/5, Michael Callen. 1/6, Fun Guys. 1/7, Sandy Dillon. 1/8, Roz Winter. 1/9, Topper Lilien. 1/10, Jeffrey Essmann. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So. 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 1/5-9, Richard Davis, Kenny Barron, Freddie Waits, Ricky Ford. 1/12-16, Abbey Lincoln. AE, MC, V.

SWEETWATER'S—170 Amsterdam 873-4100. A next-to-Lincoln Center eatery with entertainment. Thru 1/9, Celia Norfleet sings, 1/11-20, Chris Calloway (yes, that's Cab's daughter) sings. Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th 777-5077. 1/5, Uptown Horns. 1/6-9, Big Joe Turner. 1/12-14, Cousin Joe. No credit cards

TRAX—100 W. 72nd 799-1554. 1/6, Candy Apple. 1/7, The Locals. 1/8, Shrapnel. 1/9, Blotto. 1/11, The Roll-ons. 1/12, Pam Windo. 1/13, Nobody's Fool. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. From 1/8, *The Late, Late Show,* hypnotic events starring Robert Halpern who relies on audience participation to entertain you. Fri. at 11:30; Sat. at 12:30 a.m. No credit cards.

THE WEST END—2911 Broadway 666-9160. Jazz, nightly from 9. 1/4, 11, 18, Honky Tonk Part 3 with Percy France. 1/5, 12, 19, Jo Jones and Friends. 1/6-8, Doc Cheatham. 1/9, 10, Two Tenor Boogie. MC, V.

Country/Western

CITY LIMITS—10th & Seventh Ave. 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave. at 13th 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 5-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave. bet. 48th & 49th 751-5470. Country music hang-out. 1/4-6, Scioto County. 1/7-10, Rodney Reilly. 1/11-13, Three Penny Opera. AE, DC, MC, V.

SUNDOWN—227 E. 56th 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 1/4, 12, Moffett McDonnell Band. 1/5, Dixie Doughboys. 1/6, The Desperate Men. 1/7, Cimarron. 1/8, 9, Jim Lauderdale & Blackwater. 1/11, Dale Allen & Pearl Studs. 1/13, Blackwater. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave. 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave. 593-1650. Parodist-impressionist Dennis Blair appears Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. 1/11-15, comedian Robert Klein. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave. 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave. 752-1165. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St. 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat., Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

ELECTRIC CIRCUS—100 Fifth Ave. 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, *everything!.* AE.

EL MOROCCO—307 E. 54th 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Wed.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th 838-8384. Restaurant which serves up jazz and dancing. 1/4-16, the Scott Russ & Honey Jackson Quartet, with singer-pianist Tommy Furtado. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th 752-0200. Split-level supper club. Jerry Scott plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

REGINE'S—502 Park Ave. 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

Floor Shows

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 10:30 AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th 753-3884. Continental restaurant with exotic decor. A revue, *Hugs & Kisses,* twice nightly 9 & 11:30, thrice Sat., 8:45, 11:15, 1:30 a.m. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St. 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave. 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for cheek-to-cheek dancing. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th 247-2979. Restaurant/bar/cabaret. On Mondays, The Lord Loves Music. 1/5, singer Verna Hobson and comedienne Didi Dobbs. 1/6, 7, The Nerves, a musical comedy; also Joannie Long. 1/8, singer Cynthia Singleton. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th 244-3005. Restaurant/cabaret. Chita Rivera's still here, Tues., Wed., Sun. at 9, Thurs. 9 and 11, Fri.-Sat. 9 & midnight. Closed Mon. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave. 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, *"From High Atop The Altoona Motor Hotel"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PANACHE—at The Magic Pan—1409 Ave. of the Americas 765-5080. *"Workin' Nights"* - a musical revue featuring Jan Hunter, Sidney Myer and others, Fri.-Sat. 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to guest performers in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Grover Mitchell and the Heart of the Basie Band play for dancing (exc. Mon.). AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th. 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

SIROCCO—29 E. 29th 683-9409. "Mideast in the Big Apple" featuring Edna Lev, Julie George, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th 744-1600. **Cafe:** Thru 1/23, Bobby Short, Tues.-Sat., 10 & midnight. **Bemmelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, Mon.-Fri. 5:30-10:30, Sat 7:30-12:30. AE, CB, DC, MC, V.

HILTON—53rd & Sixth Ave. 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Mon-Sat, except Thurs, 7-midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd and Seventh Ave. 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 1/29, the Susan Bradley Duo, then the Charles St. Paul Show, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth 355-2800. **Le Petit Restaurant:** Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th 753-4500. **King Cole Room:** Thru 1/16, *"They Say It's Wonderful"* featuring Andrea McArdle, Larry Kert, Terry Burrell and Debbie Shapiro. Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 1/30, Dee Dee Kelly & the New York Express. Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

UN PLAZA—44th & First Ave. 355-3400. **Ambassador Lounge:** A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th & Lexington Ave. 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Tues. from 7:30. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

JACQUES'—210 E. 58th 753-5513. Elegant, romantic Hungarian restaurant with Paul Corcsi's Hungarian Gypsy Orchestra alternating with singer/pianist Stephen Donet nightly, 7 to 1 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd 661-5757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th, at First Ave. 355-7300. Musical entertainment, Tues.-Sat. from 5:30-2 a.m. AE, CB, DC.

RAGA—57 W. 48th 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th 246-6513. Pianist Jimmy Lyon plays Wed.-Sat., 10:30-2 a.m. AE, CB, DC, MC, V.

CALLBACK—45th & Eighth Ave. 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Tues.-Thurs. 8-midnight, Fri. 8:30-12:30, Sat. 9-1:30. Sam Austin Sun.-Mon., 7:30-11:30. AE, MC, V.

DUPLEX—55 Grove St. 255-5438. Cabaret/piano bar. 1/4, Deborah Unger; Lynda Rodolitz. 1/5, Gary Reed. 1/6, Rochelle Seldin. 1/7, Kay Cummings; Carol O'Shaughnessy. 1/8, Nancy La Mott. 1/9, Karen Mason with Brian Lasser; Mr. Ruby Rims. No credit cards.

LE VERT GALANT—109 W. 46th 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Mon. from 7:30. Jerry Tov Greenberg entertains, Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—68th & Broadway 787-2501. Singer Houston Allred, Wed.-Sun., Open nightly from 9. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th at Third Ave. 628-8814. Continental restaurant. Tony Stephano and Joseph Tranchina alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St. 925-3120. **Upstairs:** Thru 1/6, Buddy Greco and the Visions, nightly at 10 and 12. 1/7-14, Tony Darrow and Donna Cellini. AE, CB, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl. 473-9762. Tues. & Thurs.-Sun., pianist Lance Hayward; Jim Roberts plays Wed. AE, MC, V.

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5 **WNEW**
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7 **WABC**
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31 **WNYC**
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212-484-1100
S **SHOWTIME**
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U **UPTOWN**
212-942-7200
W **WOMETCO (WHT).**
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
13 Wed, Tue/It's Everybody's Business
H Wed, Mon/The Pinchliffe Grand Prix

6:08
2 News

6:25
4 Health Field
7 Listen and Learn

6:30
2 Sunrise Semester
5 Battle of the Planets
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Thu/Three Tall Tales
Fri/Hans Christian Anderson's Magic Adventure
Tue/Chandar, the Black Leopard of Ceylon
S Wed/Someone's in the Kitchen with Jamie
Thu/Nutcracker Suite
Fri/**Movie:** The Electric Horseman
Mon/**Movie:** The Robber Bridegroom
Tue/LCA Series

6:45
21 A.M. Weather

7:00
2 Captain Kangaroo
4 Today
5 Bugs and Porky
7 Good Morning America
9 Jimmy Swaggart
11 Popeye
13 Wed-Fri, Tue/N.J. News
Mon/Enterprise
21 Lilias, Yoga and You
S Wed/**Movie:** The Last Time I Saw Paris

7:30
2 Morning
9 Jim Bakker
11 Tom and Jerry (except 12/25)
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/Washington Mainstream
H Wed/Peter and the Wolf
Thu/Two Against the Arctic. Part I.
Mon/Hunter's Gold. Part I.
Tue/**Movie:** Coal Miner's Daughter

8:00
5 Great Space Coaster
11 MGM Cartoon Festival
13 Wed/Odyssey
Thu/Survival Special
Fri,Mon/Cosmos
Tue/Nova
21 Sesame Street
H Wed/**Movie:** Inside Moves
Fri/**Movie:** Loophole
Mon/**Movie:** Little Miss Marker
S Thu/Showtime

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu,Tue/Nine on N.J.
Fri/Newark and Reality
11 Hector Heathcote
S Thu/Jonathan Winters
Fri/**Movie:** Any Number Can Play
Mon/**Movie:** Being There
Tue/Someone's in the Kitchen with Jamie

9:00
2 Lives We Live
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Munsters
13 Sesame Street
21 Instructional School Service through 3:00 p.m.
S Wed/Aerobicise
Thu/**Movie:** The Robber Bridegroom
Tue/Tom Jones Live in Las Vegas

9:30
2 Leave It to the Women
5 My Three Sons
7 Good Morning New York
11 Civic programming
S Mon/John Curry's Icedancing

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
13 Instructional programming thru 4:00 p.m.
H Wed/**Movie:** Becket
Thu/**Movie:** Nine to Five
Fri/**Movie:** The Incredible Shrinking Woman
Mon/**Movie:** Breaker Morant
Tue/**Movie:** The Nude Bomb

10:30
2 Alice
4 Blockbusters
11 Mike Douglas
S Fri/Aerobicize
W Wed/**Movie:** Blackboard Jungle
Thu/**Movie:** Dunderklumpen
Movie: Stardust Memories
Mon/**Movie:** The Pilot
Tue/**Movie:** Summer Run

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Let's Make a Deal
S Wed/**Movie:** Any Number Can Play
Thu/**Movei:** Sunday in New York
Fri/**Movie:** Libel
Mon/**Movie:** Blackboard Jungle
Tue/**Movie:** Double Trouble

11:30
4 Battlestars
9 Pitfall
11 Another Life
H Fri/**Movie:** The Nude Bomb

12 **NOON**
2 World of People
4 Password Plus
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Thu/Time Was... The '20s
Mon/Dionne Warwick in Concert
Tue/**Movie:** The Miracle Worker

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition
H Wed/Charlie Chaplin: The Little Tramp
S Tue/Aerobicize

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 John Davidson
H Thu/**Movie:** Breaking Glass
Mon/**Movie:** Nine to Five
11 700 Club
S Wed/**Movie:** The Formula
Thu/**Movie:** Nine to Five
Fri/The Hollywood Knights
Mon/**Movie:** Little Miss Marker
Tue/**Movie:** The Elephant Man

1:30
5 Super Pay Cards
9 Pitfall
H Wed/**Movie:** Snowball Express
Fri/Dionne Warwick in Concert

2:00
4 Another World
7 Ghost & Mrs. Muir
9 Treasure Hunt
11 Magic Garden
H Tue/Cher in Concert

2:30
2 Search for Tomorrow
5 Addams Family
7 Bewitched
9 Match Game
11 Heckle and Jeckle
H Fri/**TV Movie:** The Miracle Worker
S Aerobicize

3:00
2 Guiding Light
4 Texas
5 Addams Family
7 General Hospital
9 Bonanza
11 Magilla Gorilla
21 Lilias, Yoga and You
H Thu/**Movie:** Xanadu
Mon/**Movie:** Little Miss Marker
S Wed/Someone's in the kitchen with Jamie
Thu/Jonathan Winters
Fri, Mon/Showtime

3:30
5 Get Smart
11 Krofft Superstars
H Wed/**Movie:** Inside Moves
Tue/**Movie:** The Incredible Shrinking Woman
21 Villa Alegre
S Wed, Mon/**Movie:** Freaky Friday
Thu/Nutcracker Fantasy
Fri/**Movie:** Barnaby and Me
Tue/LCA Series

4:00
2 Up to the Minute
4 Here's Lucy
5 Gilligan's Island
7 Edge of Night
9 Wed/**Movie:** Loving (1970). George Segal, Eva Marie Saint. Highly entertaining marital comedy.
Thu/**Movie:** The Gentle Rain (1966). Christopher George, Lynda Day George. A love story between a mute and a frigid woman.
Fri/**Movie:** And Millions Will Die (1973). Richard Basehart, Susan Strasberg. Ecological disaster.
Mon/**Movie:** The Desperate Hours (1955). Humphrey Bogart, Fredric March. Well-acted drama about escaped convicts who hide out in an innocent family's home.
Tue/**Movie:** Sirocco (1951). Humphrey Bogart, Marta Toren. Bogart supplies guns to Syrians fighting the French in the 1920s.
11 Tom and Jerry
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Forum

4:30
2 Jokers Wild
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Scooby Doo
21 Electric Company
H Fri/Hans Christian Anderson's Magic Adventure

5:00
2 Barnaby Jones
4 7 News
5 Bionic Woman
11 Good Times
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Independents
Thu/Odyssey
Fri/In Performance at the White House
Mon/The Giulini Concerts
Tue/American Indian Artists
H Thu/Three Tall Tales
Mon/Hunter's Gold. Part I.
Tue/Hans Christian Anderson's Magic Adventure
S Thu/Showtime

5:30
13 Electric Company
31 Tue/Checking It Out
H Wed/The Pinchliffe Grand Prix
S Thu/Laff-A-Thon
Fri/Showtime
Mon/**Movie:** Freaky Friday
Tue/Someone's in the Kitchen with Jamie

5:45
31 City Comment

Evening, Jan. 6-8 and 11-12

Wed., Jan. 6

6:00
2 4 7 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 Masterpiece Theatre: The Flame Trees of Thika
31 Brooklyn College Presents
S Tom Jones in Las Vegas

6:30
9 Bullseye
11 Laverne & Shirley
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Barney Miller
13 Nightly Business Report
21 Motorweek
31 South by Northwest
H Peter and the Wolf

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 For Personal Reasons
H The Year That Was: 1981

8:00
2 Mr. Merlin
4 Real People
5 PM Magazine
7 Greatest American Hero
9 Africa's Weeping But Who Is Listening?
11 **TV Movie:** Escape From Bogen County (1977). Jaclyn Smith, Mitchell Ryan. A ruthless politician imprisons his wife.
13 John Curry Skates Peter and the Wolf
21 L.I. Newsview
31 Freedom Frontier
S **Movie:** Apocalypse Now
W **Movie:** Five Came Back

8:30
2 WKRP in Cincinnati
5 Carol Burnett
21 Nightly Business Report
H **Movie:** Becket

9:00
2 **Movie:** The Long Riders (1980). David Carradine, Stacy Keach.
5 Merv Griffin

- ❼ Fall Guy
- ❾ Silent Crisis
- ⓭ Giulini Concerts
- ㉑ Alfred Hitchcock
- ㉛ Three American Folk Painters
- 🅤 **Movie:** Playbirds

9:30
- ❹ Facts of Life
- ㉑ Doctor in the House
- 🅦 **Movie:** Murder My Sweet

10:00
- ❹ Quincy
- ❺ ⓫ News
- ❼ Dynasty
- ❾ Meet the Mayors
- ⓭ Retratos
- ㉑ Soundstage
- ㉛ Until I Get Caught

10:30
- ❾ Nine on N.J.
- ⓫ News
- ⓭ To be announced
- 🅢 **Movie:** Fear No Evil

11:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ❾ Maude
- ⓫ Honeymooners
- ⓭ Dick Cavett
- ㉑ L.I. Newsview
- 🅗 **Movie:** Inside Moves
- 🅤 **Movie:** Playbirds

11:15
- 🅦 **Movie:** Journey Into Fear

11:30
- ❷ WKRP in Cincinnati
- ❹ Tonight
- ❺ Kojak
- ❼ Nightline
- ❾ Morecambe/Wise
- ⓫ Saturday Night
- ⓭ Masterpiece Theatre: The Flame Trees of Thika
- ㉑ Captioned ABC News

12 MIDNIGHT
- ❷ **TV Movie:** Rituals (1978). Hal Holbrook, Lawrence Dane.
- ❼ Love Boat
- ❾ **Movie:** Holiday (1938). Katharine Hepburn, Cary Grant. Exquisite George Cukor romantic comedy.

12:15
- 🅢 Pat Collins: The Hip Hypnotist

12:30
- ❹ Tomorrow
- ❺ Hogan's Heroes
- ⓫ Star Trek

1:00
- ❺ **Movie:** Hard Contract (1969). James Coburn, Lee Remick. Espionage thriller with false seriousness.
- 🅗 6th Annual Young Comedians Show

1:10
- ❼ **Movie:** Star (1968). Julie Andrews, Richard Crenna. About the life, times and music of Gertrude Lawrence.

1:15
- 🅢 **Movie:** The Formula

1:30
- ⓫ News

2:00
- ❹ Mary Tyler Moore
- ❾ Joe Franklin
- ⓫ **Movie:** The Promoter (1952). Alec Guinness, Valerie Hobson, Petula Clark. Enjoyable comedy with Guinness playing a comedic rags-to-riches role.

2:11
- ❷ **Movie:** The Rose Tattoo (1955). Burt Lancaster, Anna Magnani.

2:30
- ❹ Millionaire
- 🅗 **Movie:** California Dreaming

3:00
- ❾ **Movie:** Last Man on Earth (1959). Vincent Price. The zombies are hungry.

3:30
- 🅢 **Movie:** Fear No Evil

4:00
- ⓫ Abbott and Costello
- 🅗 **Movie:** Becket

4:30
- ⓫ Hazel

4:31
- ❷ Lives We Live

5:00
- ⓫ Biography

5:15
- 🅢 Pat Collins: The Hip Hypnotist

5:30
- ❾ Morning Stretch
- ⓫ Black Conversations

Thu., Jan. 7

6:00
- ❷ ❹ ❼ News
- ❺ Charlie's Angels
- ❾ Tic Tac Dough
- ⓫ Happy Days Again
- ⓭ Dick Cavett
- ㉑ Odyssey
- ㉛ N.Y.U. Broadcast Lab
- 🅗 Two Against the Arctic. Part I.
- 🅢 **Movie:** Sunday in New York

6:30
- ❾ Bullseye
- ⓫ Laverne & Shirley
- ⓭ N.J. Nightly News
- ㉛ City Comment
- 🅗 Three Tall Tales

6:45
- ㉛ News from City Hall

7:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ❾ You Asked For It
- ⓫ Barney Miller
- ⓭ Nightly Business Report
- ㉑ Once Upon a Classic: The Talisman
- ㉛ Up and Coming
- 🅗 Video Jukebox

7:30
- ❷ Mysteries of Man
- ❹ Family Feud
- ❺ All in the Family
- ❼ Where Were You?
- ❾ Entertainment Tonight
- ⓫ News
- ⓭ MacNeil/Lehrer Report
- ㉑ Over Easy
- ㉛ Killer of Sheep
- 🅗 Inside the NFL

8:00
- ❷ Magnum, P.I.
- ❹ Fame
- ❺ PM Magazine
- ❼ Mork and Mindy
- ❾ **Hockey:** Islanders vs. Phila. Flyers
- ⓫ **Movie:** Welcome to Hard Times (1967). Henry Fonda, Janice Rule. Outlaws bring out the hero in Fonda.
- ⓭ Sneak Previews
- ㉑ L.I. Newsview
- 🅢 **Movie:** Nine to Five
- 🅦 **Movie:** The Incredible Shrinking Woman
- ❷ Dorothy in the Land of Oz.

8:30
- ❺ Carol Burnett
- ❼ Best of the West
- ⓭ **Movie:** The Nelson Affair (1973). Glenda Jackson, Peter Finch.
- ㉑ Nightly Business Report
- 🅗 **Movie:** Back Roads

9:00
- ❷ Knots Landing
- ❹ Diff'rent Strokes
- ❺ Merv Griffin
- ❼ Barney Miller
- ㉑ Sneak Previews
- ㉛ Brooklyn Magazine
- 🅤 **Movie:** Rip-Off

9:30
- ❹ Gimme a Break
- ❼ Taxi
- ㉑ Women's Forum
- ㉛ Great Performances: Mrs. Reinhardt
- 🅦 **Movie:** Return of the Secaucus 7

10:00
- ❷ Nurse
- ❹ Hill Street Blues
- ❺ ⓫ News
- ❼ 20/20
- ㉑ More of That Nashville Music
- 🅢 Bizarre

10:15
- 🅗 **Movie:** Xanadu

10:30
- ❾ Newark and Reality
- ⓫ News
- ⓭ Reflection: The Promise & Reality
- ㉑ The American Birkebeiner
- 🅢 Jonathan Winters

11:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ❾ Maude
- ⓫ Honeymooners
- ⓭ Dick Cavett
- ㉑ L.I. Newsview
- 🅢 **Movie:** Being There
- 🅤 **Movie:** Rip-Off

11:30
- ❷ Quincy
- ❹ Tonight
- ❺ Kojak
- ❼ Nightline
- ❾ Racing from Yonkers
- ⓫ Saturday Night
- ⓭ A Day with Conrad Green
- ㉑ Captioned News
- 🅦 **Movie:** Divine Nymph

12 MIDNIGHT
- ❼ Vegas
- ❾ **Movie:** Stage Door (1937). Katherine Hepburn, Ginger Rogers, Eve Arden, Lucille Ball. Great cast in a wonderful story about ambitious young actresses.
- 🅗 **Movie:** Nine to Five

12:30
- ❷ The Saint
- ❹ Tomorrow
- ❺ Hogan's Heroes
- ⓫ Star Trek

1:00
- ❺ **Movie:** The Jazz Singer (1953). Danny Thomas, Peggy Lee. Nicely done remake of the Al Jolson classic.

1:10
- ❼ **Movie:** Don't Make Waves (1967). Tony Curtis, Claudia Cardinale. A handsome tourist in Southern California loses his car and possessions after meeting an Italian girl.

1:15
- 🅢 **Movie:** The Working Girls

1:30
- ⓫ News

1:50
- ❷ **Movie:** Those Daring Young Men in Their Jaunty Jalopies (1969). Tony Curtis, Terry Thomas.
- 🅗 **Movie:** All That Jazz

2:00
- ❹ Mary Tyler Moore
- ❾ Joe Franklin
- ⓫ **Movie:** Portrait of Jennie (1949). Jennifer Jones, Joseph Cotton, Lillian Gish. Well-acted romance.

2:30
- ❹ Millionaire

3:00
- ❾ **Movie:** Sangaree (1953). Fernando Lamas, Arlene Dahl. A costume drama-swashbuckler of the 1700s.
- 🅢 Laff-A-Thon

3:10
- ❼ News
- ⓫ Please Don't Eat the Daisies

3:30
- 🅢 Bizarre

3:55
- 🅗 Inside the NFL

4:00
- ⓫ Abbott and Costello
- 🅢 **Movie:** Being There

4:22
- ❷ Lives We Live

4:30
- ⓫ Hazel

4:55
- 🅗 **Movie:** Breaking Glass

5:00
- ⓫ Biography

5:30
- ❾ Morning Stretch
- ⓫ Open Mind

Fri., Jan. 8

6:00
- ❷ News
- ❺ Charlie's Angels
- ❾ Tic Tac Dough
- ⓫ Happy Days Again
- ⓭ Dick Cavett
- ㉑ Cousteau Odyssey
- ㉛ Brooklyn Magazine
- 🅗 **Movie: Two Against the Arctic. Part II.**
- 🅢 **Movie:** The Electric Horseman

6:30
- ❾ Bullseye
- ⓫ Laverne & Shirley
- ⓭ N.J. Nightly News
- ㉛ City Comment

6:45
- ㉛ News from City Hall

7:00
- ❷ ❼ News
- ❺ M*A*S*H
- ❾ You Asked For It
- ⓫ Barney Miller
- ⓭ Nightly Business Report
- ㉑ Old Houseworks
- ㉛ From Jumpstreet
- 🅗 Inside NFL
- 🅤 **Movie:** Shogun Assassin

7:30
- ❷ In Search of. . . The Aztec Conquest
- ❺ All in the Family
- ❼ That's Hollywood
- ❾ Entertainment Tonight
- ⓫ News
- ⓭ MacNeil/Lehrer Report
- ㉑ Over Easy
- ㉛ Gil Scott Heron & the Midnight Band

8:00
- ❷ Dukes of Hazzard
- ❹ NBC Magazine
- ❺ PM Magazine
- ❼ Benson
- ❾ **Soccer:** Arrows vs. Phila. Fever
- ⓫ **Movie:** Justine (1969). Anouk Aimee, Dirk Bogarde, Michael York. Charming dish of Hollywood from George Cukor.
- ⓭ Washington Week in Review
- ㉑ L.I. Newsview
- ㉛ Foreign Policy Forum
- 🅗 **Movie: The Incredible Shrinking Woman**
- 🅢 **Movie:** The Island
- 🅦 **Movie:** Excalibur

8:30
- ❺ Carol Burnett
- ❼ Bosom Buddies
- ⓭ Wall $treet Week
- ㉑ Nightly Business Report

9:00
- ❷ Dallas
- ❹ McClain's Law
- ❺ Merv Griffin
- ❼ Darkroom
- ⓭ Creativity with Bill Moyers
- ㉑ **Movie:** The Little Princess (1939). Shirley Temple.
- ㉛ John Curry Skates: Peter and the Wolf
- 🅤 **Movie:** Kagemusha

9:30
- ⓭ Ben Wattenberg
- 🅗 **Movie:** Coal Miner's Daughter

10:00
- ❷ Falcon Crest
- ❹ To be announced
- ❺ ⓫ News
- ❼ Strike Force
- ❾ Apple Polishers
- ⓭ To be announced
- ㉛ A Skating Spectacular
- 🅢 What's Up America!

10:30
- ❾ N.Y. Report
- ⓫ News
- ㉑ Excellence Forever
- 🅦 **Movie:** Mad Woman of Central Park West

11:00
- ❷ ❹ ❼ News
- ❺ M*A*S*H
- ❾ Maude
- ⓫ Honeymooners
- ⓭ Dick Cavett
- ㉑ L.I. Newsview
- 🅢 Bizarre

11:30
- ❷ Behind the Screen
- ❹ Tonight
- ❺ Kojak
- ❼ Nightline
- ❾ Racing from Roosevelt
- ⓫ Saturday Night
- ⓭ The Colombians
- ㉑ Captioned ABC News
- 🅢 **Movie:** The Electric Horseman
- 🅤 **Movie:** Willie & Phil

11:35
- 🅗 **Movie:** The Nude Bomb

11:45
- 🅦 **Movie:** Stardust Memories

12 MIDNIGHT
- ❼ Fridays
- ❾ **Movie:** Keeper of the Flame (1943). Katherine Hepburn, Spencer Tracy. Overly serious but competently executed George Cukor drama.
- ⓭ **Movie:** The Nelson Affair (see Thu, 8:30 p.m.)

12:05
- ❷ **TV Movie:** Night Cries (1978). Susan Saint James, Michael Parks.

12:30
- ❹ SCTV Network
- ❺ America's Top Ten
- ⓫ Star Trek

1:00
- ❺ Sha Na Na

1:15
- 🅗 **Movie:** From the Life of the Marionettes
- 🅦 **Movie:** H.O.T.S

1:30
- ❺ Super Pay Cards
- ❼ **Movie:** The Sandpiper (1965). Elizabeth Taylor, Richard Burton.
- ⓫ News
- 🅢 The Hollywood Knights
- 🅤 **Movie:** Final Countdown

1:45
- ❺ **Movie:** The Wrong Man (1957). Henry Fonda, Vera Miles. Outstanding Hitchcock study of mistaken identity based on a tragically factual event.

2:00
- ❹ Mary Tyler Moore
- ❾ Joe Franklin
- ⓫ **Movie:** Follow the Boys (1963). Connie Francis, Paula Prentiss. Silly to the nth degree.

2:14
- ❷ **Movie:** On a Clear Day You Can See Forever (1970). Barbra Streisand, Yves Montand, Jack Nicholson.

2:30
- ❹ Millionaire

3:00
- ❾ **Movie:** The Oregon Trail (1959). Fred MacMurray, Gloria Talbott. Settlers-and-Indians Western.

3:30
- 🅢 **Movie:** The Island

4:00
- ⓫ Abbott and Costello
- 🅗 Cher in Concert
- 🅢 Showtime

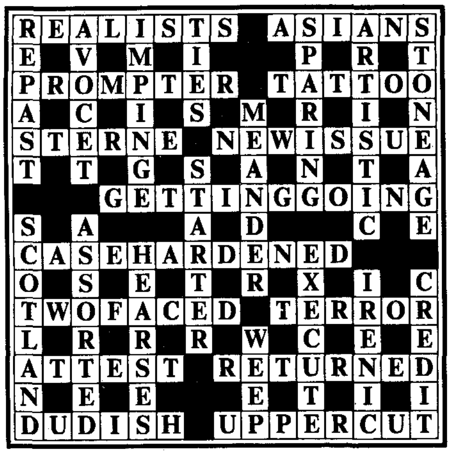
4:10
- 🅗 **Movie:** Coal Miner's Daughter

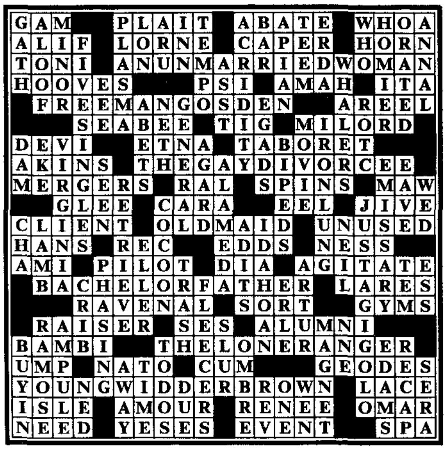
4:30
- ⓫ Hazel

4:48
- ❷ Lives We Live

5:00
- ⓫ Best of Groucho

SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

5:30
5 Underdog
9 **Movie:** Background to Danger (1943). George Raft, Peter Lorre. WW2 espionage story crammed with action.
11 Biography
S What's Up America!

Mon., Jan. 11

6:00
2 4 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 Duchess of Duke Street II
31 All About TV
H **Movie:** Xanadu
S **Movie:** The Robber Bridegroom

6:30
9 Bullseye
11 Laverne & Shirley
13 N.J. News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Barney Miller
13 Nightly Business Report
21 The Woodwright's Shop
31 The New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy.
31 It's Not a One Person Thing
W **Basketball:** Boston vs. Nets

8:00
2 Charlie Brown
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible!
9 Ozawa in Peking
11 **Basketball:** St. John's Univ. vs. Villanova Univ.
13 Great Performances: Brideshead Revisited
21 L.I. Newsview
31 Impressions of Joyce
H **Movie:** Breaker Morant
S Perfectly Frank

8:30
2 Bugs Bunny
5 Carol Burnett
21 Nightly Business Report
31 One Smart Nigger

9:00
2 M*A*S*H
4 **TV Movie:** Ice Castles (1981). Robby Benson, Colleen Dewhurst.
5 Merv Griffin
7 **TV Movie:** Victims (1981). Kate Nelligan, Ken Howard.
9 **Movie:** Walk, Don't Run (1966). Cary Grant, Jim Hutton, Samantha Eggar. Romantic comedy about three people forced to share an apartment together in Tokyo.
21 Sneak Preview
31 Great Performances: Die Fledermaus
U **Movie:** Shogun Assassin

9:30
2 House Calls
S The Hollywood Knights
W **Movie:** Excalibur

10:00
2 Lou Grant
5 11 News
13 Voyage of Charles Darwin
H **Movie:** All That Jazz

10:30
11 News

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 Odyssey
S **Movie:** Little Miss Marker
U **Movie:** Shogun Assassin

11:30
2 Quincy
4 Best of Carson
5 Kojak
7 Nightline
9 Morecambe/Wise
11 Saturday Night
13 U.S. Chronicle

12 MIDNIGHT
7 **TV Movie:** Crash (1978). William Shatner, Adrienne Barbeau.
9 **Basketball:** St. John's University vs. Villanova
13 Kup's Show
21 PBS Latenight with Dennis Wholey
W **Movie:** Altered States

12:05
H **Movie:** Nine to Five

12:30
2 Banacek
4 Tomorrow
5 Hogan's Heroes
7 **Movie:** Man on a String (1960). Ernest Borgnine, Colleen Dewhurst.
11 Solid Gold

12:45
S **Movie:** Being There

1:30
5 Best of Midday
11 News

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** Nightmare in Wax (1969). Cameron Mitchell, Anne Helm. Revenge of a burn victim.
H **Movie:** From the Life of the Marionettes

2:15
7 **Movie:** A Brand New Life (1972). Cloris Leachman, Martin Balsam.

2:18
2 **Movie:** Nowhere to Hide (1977). Lee Van Cleef, Tony Musante.

2:30
4 Millionaire

2:50
5 Off the Set

3:00
9 **Movie:** The Maggie (1951). Paul Douglas, Herbert Gregg. Nautical drama.
S Showtime

3:30
S Hollywood Knights

3:45
H **Movie:** The Outsider

3:47
2 Lives We Live

4:00
11 Abbott and Costello

4:17
2 **Movie:** Twin Detectives (1976). Jim Hager, Lillian Gish.

4:30
11 Hazel

5:00
11 Biography
S Perfectly Frank

5:30
11 Focus: N.J.
S Showtime

5:55
H Video Jukebox

Tue., Jan. 12

6:00
2 4 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 The Giulini Concerts: The Los Angeles Philharmonic Bicentennial Celebration
31 Women: N.Y. Edition
S Tom Jones Live in Vegas

6:30
9 Bullseye
11 Laverne & Shirley
13 N.J. News
31 City Comment
H Chandar, The Black Leopard of Ceylon

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Barney Miller
13 Nightly Business Report
21 Victory Garden
31 Watch Your Mouth

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 The Rehearsal
H Meadowlark Lemon's Bucketeers

8:00
2 Simon & Simon
4 Father Murphy
5 PM Magazine
7 Happy Days
9 **Special:** To Russia... With Elton
11 **Movie:** Pygmalion (1938). Leslie Howard, Wendy Hiller, Wilfrid Lawson. Outstanding adaptation of G.B. Shaw play.
13 Life on Earth
21 L.I. Newsview
31 Soundstage: Ella
S **Movie:** The Elephant Man
W **Movie:** Improper Channels

8:30
5 Carol Burnett
7 Laverne & Shireley
21 Nightly Business Report
H **Movie:** The Incredible Shrinking Woman

9:00
2 **TV Movie:** Washington Mistress (1981). Lucie Arnaz, Richard Jordan.
4 Bret Maverick
5 Merv Griffin
7 Three's Company
9 Apple Polishers
13 American Playhouse
21 Masterpiece Theatre: The Flame Trees of Thika
31 N.Y.U. Broadcast Lab
U **Movie:** Kagemusha

9:30
7 Too Close for Comfort
9 **Basketball:** Knicks vs. Utah Jazz
31 Matinee at the Bijou

9:45
W **Movie:** Blues Bros.

10:00
4 Flamingo Road
5 11 News
7 Hart to Hart
21 L.I. Speakout
H **Movie:** Night of the Juggler

10:30
11 News
13 One Last Song on his Mountain
S What's Up America?

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview

11:30
2 Alice
4 Tonight Show
5 Kojak
7 Nightline
11 Saturday Night
13 **Movie:** The Life and Death of Colonel Blimp (1943).
21 Captioned ABC News
S **Movie:** Apocalypse Now
U **Movie:** Final Countdown

11:45
H **Movie:** Back Roads

12 MIDNIGHT
2 McCloud
7 Fantasy Island
9 Racing from Roosevelt
21 PBS Latenight with Dennis Wholey
W **Movie:** Naked Came the Stranger

12:30
4 Tomorrow
5 Hogan's Heroes
9 **Movie:** Nightmare in Chicago (1967). Ted Knight, Charles McGraw. Robert Altman directed this taut drama of a psychotic killer terrorizing a highway in Chicago.
11 Star Trek

1:00
5 **Movie:** Flight From Ashiya (1964). Yul Brynner, Richard Widmark. Stiff air-sea rescue drama of the Pacific.

1:10
7 **Movie:** The Rains of Ranchipur (1955). Lana Turner, Richard Burton.

1:20
H **Movie:** Coal Miner's Daughter

1:30
11 News

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** Let's Dance (1952). Fred Astaire, Betty Hutton. Astaire's dancing the only reason to watch.

S **Movie:** Blood and Guts

2:17
2 **Movie:** A Talent for Loving (1969). Richard Widmark, Cesar Romero.

2:30
4 Millionaire

3:00
9 **Movie:** The Lieutenant Wore Skirts (1956). Tom Ewell, Sheree North, Rita Moreno. WAF hijinks.

3:25
H **Movie:** The Nude Bomb

3:30
S Aerobicize

3:40
7 News

4:00
11 Abbott and Costello

S **Movie:** Apocalypse Now

4:19
2 Lives We Live

4:30
11 Hazel

5:00
11 Biography
H **Movie:** California Dreaming

5:30
11 Suburban Closeup

Weekend, Jan. 9-10

Sat., Jan. 9

6:00
4 Agriculture, U.S.A.
5 Patterns for Living
11 Barbapapa

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Fantastic Voyage
7 News
11 Magilla Gorilla
H Snow White and the Seven Dwarfs
S Christmas Mountain

7:00
2 Patchwork Family
4 A Better Way
5 Brady Kids
7 Davey and Goliath
9 News
11 Popeye
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoon Festival

8:00
2 Popeye and Olive
4 Flintstones
5 **Movie:** Mr. Muggs Rides Again (1943). Leo Gorcy, Huntz Hall. Comedy with the East Side Kids.
7 Superfriends Hour
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** Blood Barrier
S **Movie:** Working

8:30
2 Tarzan/Lone Ranger
4 Smurfs
9 Newark and Reality
31 Villa Alegre

9:00
5 N.A. Sports Car Championships
7 Fonz
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
9 Computer World
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** Improper Channels
S Jonathan Winters

10:00
5 Lightning Boats
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
S **Movie:** Resurrection

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/ Thundarr
9 **Movie:** Creatures of the Amazon (1977). Nature documentary.
11 Hee Haw
13 Public Policy Forum
21 Rainbow's End
31 John Callaway
H Video Jukebox

11:30
2 Blackstar
21 Getting to Know Me
H **Movie:** Doctor Zhivago

12 **NOON**
2 Trollkins
4 Daffy/Speedy
5 America's Top Ten
7 Weekend Specials
11 World of Survival
13 Skyline with Beverly Sills
21 Motor Week
31 Exchange
S Christmas Mountain

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
11 Comedy Shop
13 Towards a Collective Expression
21 Woodwright's Shop

1:00
2 **Basketball:** Univ. of San Francisco vs. South Carolina
4 **Basketball**
5 Sha Na Na
9 **Movie:** Where Angels Go, Trouble Follows (1968). Stella Stevens, Rosalind Russell. Nun hijinks.
11 Robin Hood
13 Checking It Out
21 Lehigh Wrestling
31 Matinee at the Bijou

1:30
5 Brady Bunch
7 We're Movin
11 **Movie:** Life With Blondie (1945). Penny Singleton, Arthur Lake. The Bumstead's pooch, Daisy, wins a prize.
13 To be announced
S Showtime

2:00
5 Big Valley
7 Safari to Adventure
S **Movie:** The Last Time I Saw Paris

2:30
7 Professional Bowlers Tour
13 Christmas Snows, Christmas Winds
31 A Day with Conrad Green

3:00
2 East-West Shrine Game
5 **Movie:** Bruce Lee: His Last Days—His Last Nights (1979). The absurdly omnipotent Bruce Lee chopping his way to heroism.
9 **Movie:** Chino (1973). Charles Bronson, Jill Ireland. Bronson is an Indian in this post-sixties Western.
11 Magilla Gorilla
13 **21** Sports America
H **Movie:** Blood Barrier

3:30
11 Krofft Superstars
31 Return to Poland

4:00
7 Wide World of Sports
11 Tom and Jerry
13 Soccer Made in Germany
21 Magic of Oil Painting
S **Movie:** Working

4:30
21 Antiques XI
31 To be announced
H Snow White and the Seven Dwarfs

5:00
4 NFL Review
5 Mission Impossible
9 Championship Wrestling
11 Emergency!
13 Presente
21 This Old House
31 European Television
W **Movie:** Big Red One

5:30
21 Quilting
31 Are You Listening?
S Jonathan Winters

6:00
4 News
2 Channel 2 the People
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 Lillian Hellman: A Profile
H **Movie:** The World's Greatest Athlete
S **Movie:** Resurrection

6:30
2 **4** News
9 Wild Kingdom
11 Dance Fever
21 Why In the World
31 Lawmakers

6:45
W Nutcracker Fantasy

7:00
2 **7** News
4 Prime of Your Life
5 6 Million$ Man
9 Agronsky & Co
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 The Heath Brothers in Concert
W Jacksons

7:30
2 2 on the Town
4 Look at Us
7 Special Report: Jobs that Kill
9 **Basketball:** Knicks vs. Atlanta Hawks
11 Solid Gold
13 Lawmakers
21 Inside Albany

8:00
2 Walt Disney
4 Barbara Mandrell
5 **Movie:** The Bride Came C.O.D. (1941) Bette Davis, James Cagney. The stars steal the otherwise mediocre show.
7 Open All Night
11 Tales of the Unexpected
13 Battle for Cassino
21 All Creatures Great and Small
31 Freedom Frontier
H **Movie:** Improper Channels
S **Movie:** The Elephant Man
W Hockey Phila. vs. Islanders

8:30
7 Making a Living

9:00
2 **Movie:** Foul Play (1978). Goldie Hawn, Chevy Chase.
4 **Movie:** The Late Show (1977). Lily Tomlin, Art Carney.
7 Love Boat
11 Kung Fu
13 **Movie:** The Horse's Mouth (1959). Alec Guinness, Kay Walsh.
21 Giulini Concerts
31 Independents
U **Movie:** New Year's Evil

9:30
H **Movie:** Doctor Zhivago

10:00
4 Television Inside and Out
7 Fantasy Island
9 **Basketball:** Nets vs. Phila. '76ers
11 News
21 The Brand New Illustrated Journal of the Arts
31 Secrets

10:30
5 Black News
11 Focus: N.J.

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S **Movie:** The Children

10:35
13 Sneak Previews

10:45
W **Movie:** Wolfen

11:00
4 7 News
5 Mission Impossible
11 Odd Couple
U **Movie:** Shogun Assassin

11:05
13 To the Manor Born

11:15
7 News

11:30
2 News
4 Saturday Night Live
7 **Movie:** The Wind and the Lion (1975). Sean Connery, Candice Bergen. A sheik kidnaps a young American widow and her two children.
11 Rookies

11:35
13 Dick Cavett

12 MIDNIGHT
5 **Movie:** Alfie (1966). Michael Caine, Shelley Winters. A poignant sixties emptiness drama that made Caine famous overnight.
S Bizarre

12:05
13 Matinee at the Bijou

12:15
2 **Movie:** The Last Dinosaur (1977). Richard Boone, Joan Van Ark.

12:30
9 Greatest Sports Legends
11 FBI
S **Movie:** Apocalypse Now

12:45
W **Movie:** First Family

12:50
H **Movie:** The Formula

1:00
4 Kenny Everett Video
9 **Movie:** Swamp Water (1941). Dana Andrews, Walter Brennan, Anne Baxter. The gritty story of an escaped murderer directed by Jean Renoir.
U **Movie:** Kagemusha

1:30
4 Rock Concert
11 Twilight Zone

2:00
11 **Movie:** Terror in the Crypt (1960). Christopher Lee. An ancient curse strikes again.

2:10
7 **Movie:** The Horsemen (1971). Omar Sharif, Jack Palance.

2:23
2 News

2:28
5 **TV Movie:** Birds of Prey (1972). David Janssen, Ralph Meeker.

2:30
2 **Movie:** Winning (1969). Paul Newman, Joanne Woodward.

2:50
H **Movie:** Night of the Juggler

3:00
4 Mary Tyler Moore
9 **Movie:** I Accuse (1958). Jose Ferrer, Viveca Lindfors. Overloaded dramatization of the infamous Dreyfus trials.
S **Movie:** The Children

3:30
11 Best of Groucho

4:00
11 Hazel

4:05
7 News

4:30
11 Abbott and Costello

4:35
H **Movie:** Improper Channels

4:55
2 **Movie:** Where Have All the People Gone? (1974). Peter Graves, Kathleen Quinlan.

5:00
11 Best of Groucho
S Showtime

5:30
9 The New Age: A Focus on the Older American
11 Biography
S **Movie:** The Elephant Man

Sun., Jan. 10

6:00
4 To be announced
9 Straight Talk
11 I Dream of Jeannie

6:30
4 Tony Brown's Journal
5 Time for Timothy
7 News
11 Christopher Closeup
H The Year That Was: 1981

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 To be announced
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
7 This Is the Life
9 Viewpoint on Nutrition
H **Movie:** Breaking Glass

8:00
2 Mighty Mouse
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
13 Sesame Street
S **Movie:** Barnaby and Me

8:30
2 Way to Go
4 Maryknoll World
7 Insight
9 Day of Discovery

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 TV Sunday School
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old-Time Gospel Hour
13 Mister Rogers' Neighborhood

9:15
4 Jewish Scene

9:30
4 Watch Your Mouth
7 Page Seven
9 Point of View
13 Wall $treet Week.
H Inside the NFL

10:00
4 First Estate
5 Bugs and Friends
7 Wildlife Adventure
9 Mass
11 Dr. Snuggles
13 New Jersey Show
S **Movie:** Nine to Five

10:30
2 Louis Rukeyser's Business Journal
4 Positively Black
7 Kids Are People, Too
9 That's the Spirit
11 Josie and the Pussycats
H **Movie:** The Elephant Man

11:00
2 For Our Times
4 Tony Brown's Journal
5 **Movie:** Tarzan and the Green Goddess (1938). Herman Brix, Ula Holt. Adaptation of the 1935 serial.
9 Davey and Goliath
11 *F Troop*
13 Top of the World

11:30
2 Face the Nation
4 News 4orum
5 Gilligan's Island
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet the Keystone Kops (1947). Bud Abbott, Lou Costello. So-so A & C.
13 Iran: Inside the Islamic Republic

12 NOON
2 Newsmakers
4 Meet the Press
9 Robert Schuller
13 No Place Like Home
21 Victory Garden
S **Movie:** Kramer vs. Kramer

12:15
5 **Movie:** G.I. Blues (1960). Elvis Presley, Juliet Prowse. Prowse matches Presley well in this above average Presley musical.

12:30
2 NFL Pre Game Show
4 **Football**
7 Directions
21 Old Houseworks

1:00
7 Like It Is
9 **Movie:** Castle Keep (1969). Burt Lancaster, Peter Falk. A last stand against the Germans in WW2.
11 **Movie:** The Big Noise (1944). Stan Laurel, Oliver Hardy. Not-so-good L & H.
13 All Things Considered Special
21 Washington Mainstream
H **Movie:** Loophole

1:30
21 Inside Albany

2:00
7 News Conference
13 Dance in America: Paul Taylor/Three Modern Classics
21 Washington Week in Review
S **Movie:** Boy's Night Out

2:15
5 **Movie:** Law and Order (1976). Darren McGavin, Keir Dullea, Teri Garr. Generations upon generations of Irish New York Policemen.

2:30
7 **Movie:** Robinson Crusoe on Mars (1964). Paul Mantee, Vic Lundin.
11 **Movie:** The Red Shoes (1948). Moira Shearer, Anton Walbrook. The movie every member of *A Chorus Line* probably saw six times.
21 Wall $treet Week
H **Movie:** Roller Boogie

3:00
7 **Movie:** Plymouth Adventure (1957). Spencer Tracy, Gene Tierney.
9 **Soccer:** Arrows vs. N.J. Rockets
13 World Special
21 Soccer Made in Germany
H **Movie:** Inside Moves

4:00
4 NFL Post Game
21 *Matinee at the Bijou*
31 Washington Week in Review
S Showtime

4:30
4 Dolly
7 **Movie:** The Delicate Delinquent (1957). Jerry Lewis, Darren McGavin.
13 Mark Russell Comedy Special
31 Wall $treet Week
S John Curry's Icedancing

5:00
4 Pop Goes the Country
5 Starsky & Hutch
9 Hardy Boys
13 Creativity with Bill Moyers
31 John Callaway
W Kid from Not-So-Big

5:15
11 **Movie:** The Day of the Locust (1975). Donald Sutherland, Karen Black. The ultimate irony: a lavish Hollywood adaptation of Nathaniel West's novel which morally condemns the Hollywood mentality.
21 Sneak Previews

5:30
4 Mary Tyler Moore
13 Firing Line

6:00
4 7 News
5 **Movie:** The Flame and the Arrow (1950). Burt Lancaster, Virginia Mayo. Adventure in medieval Italy.
9 Persuaders
21 **Basketball**
31 All About TV
H **Movie:** Loophole
S **Movie: Kramer vs. Kramer**

6:30
4 7 News
13 Life on Earth
31 International Byline
W **Movie:** The Incredible Shrinking Woman

7:00
2 60 Minutes
4 Animalympics
7 Code Red
9 Entertainment This Week
31 Not in a Thousand Years

7:30
13 Fast Forward
21 Checking It Out
31 But Then She's Betty Carter

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** Bush Doctor. Starring Hugh O'Brian, Katherine Justice.
7 Today's FBI
9 Straight Talk
11 Life and Times of Grizzly Adams
13 Nova
21 Duchess of Duke Street II
31 Foreign Policy Forum
H W **Movie:** The Elephant Man
S **Movie:** Breaker Morant

8:30
2 One Day at a Time
7 **Movie:** Thunderball (1965). Sean Connery, Claudine Auger.
W **Movie:** Something Short of Paradise

9:00
2 Alice
4 **TV Movie:** Will, G. Gordon Liddy (1981). Robert Conrad.
5 **Special:** Sonny and Cher
7 **Movie:** Diamonds are Forever (1971). Sean Connery, Jill St. John.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: The Flame Trees of Thika
21 **Movie:** The Vagabond Lover (1929). Rudy Vallee.
31 Black Theatre Movement
U **Movie:** Rip-Off

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
S **Movie:** Nine to Five

10:15
H **Movie:** Becket
W **Movie:** Chinese Connection

10:30
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born
21 Lillian Hellman: A Profile
31 Modern Jazz Quartet

11:00
2 4 7 News
5 Off the Set
9 Morecambe/Wise
11 Odd Couple
13 Non Fiction Television
21 Ramblin'
U **Movie:** Playbirds

11:15
2 News
7 Sports Special

11:30
5 David Susskind
9 An Evening at the Improv
11 Rookies

11:45
2 Sports Update
4 **Movie:** To be announced
7 **Movie:** Fool's Parade (1971). James Stewart, Anne Baxter.
H **Movie:** Jesus

12 MIDNIGHT
2 Barnaby Jones
7 **Movie:** Bronk (1975). Jack Palance, David Birney.
S **Movie:** The Formula
W Hammer House

12:15
S **Movie:** Bottoms Up

12:30
9 **Movie:** The Buccaneer (1958). Yul Brynner, Charlton Heston.
11 FBI

12:50
H **Movie:** Inside Moves

1:00
2 News

1:07
2 **Movie:** Powderkeg (1970). Rod Taylor, Dennis Cole.

1:30
7 **Movie:** Lady in Cement (1968). Frank Sinatra, Raquel Welch.
11 It's Your Business
S **Movie:** The Working Girls

1:45
4 Mary Tyler Moore
7 **Movie:** The Brothers Rico (1957). Richard Conte, Dianne Foster.
H Candid Camera

2:00
11 **Movie:** The Servant (1964). Dirk Bogarde, James Fox, Sarah Miles.
S Pat Collins: The Hip Hypnotist

2:15
4 Positively Black

2:50
H The Year That Was: 1981

2:59
2 Newsmakers

3:00
9 **Movie:** Dance Little Lady (1955). Guy Rolfe, Mai Zetterling.
S Aerobicize

3:15
7 News

3:30
S **Movie:** Breaker Morant

3:33
2 **Movie:** The Girl Who Came Gift Wrapped (1974). Richard Long, Karen Valentine.

4:00
H **Movie:** Bloodline

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 A Message From Garcia
S Pat Collins: The Hip Hypnotist

RADIO HIGHLIGHTS

Wed., Jan. 6

2:06/WQXR-AM/FM—Franck: Sym in d.
3:00/WNCN—Tchaikovsky: Suite #1 in d, Op. 43 (Jansons).
WNYC—Schmidt: Book of the 7 Seas.
4:00/WNCN—Williams: Sym #8 in d, (Barbirolli).
5:00/WNCN—Rimsky-Korsakov: Capriccio Espagnol, Op. 34 (Barenboim).

6:30/WNYC—Brahms: Violin Cto (Szeryng/Dorati).

WQXR-AM/FM—Surprise Package: a wide variety of musical selections.

7:00/WNCN—Scriabin: Leaf From an Album, Op. 45, #1; Mazurka, Op. 25, #1 (Malinin, Shtern).

8:00/WNYC—Koussevitsky: Bass Cto (Antonini).

8:06/WQXR-AM/FM—Scriabin: Universe (Lyubimov, Orlova/Kondrashin).

9:00/WNCN—Beethoven: Piano Cto #4 in G, Op. 58 (R. Serkin/Toscanini).

WNYC—Los Angeles Philharmonic Bicentennial Celebration with Carlo Maria Giulini. Simulcast with WNET Channel 13.

10:00/WNCN—Villa-Lobos: Bachianas Brasileiras #9 for String Orch (Montgomery).

11:00/WNCN—Handel: Flute Sonata in b, Op. 1, #9 (Linde, Richter, Koch).

WNYC—Mozart: Qt in D (La Salle Qt).

Thu., Jan. 7

2:06/WQXR-AM/FM—Prokofiev: Alexander Nevsky (cantata). **D'Indy:** Sym in G, Op. 25.

3:00/WNCN—Poulenc: Cto for 2 Pianos in d (Whittemore, Lowe/Dervaux).

WNYC—Music by **Carl Orff.**

6:00/WNCN—Liszt: Prometheus (Solti).

6:30/WNYC—J. Strauss: Blue Danube Waltz (Fiedler). **Sibelius:** Sym #2.

WQXR-AM/FM—Surprise Package: a wide variety of musical selections.

8:00/WNCN—Vivaldi: Oboe, Strings & Continuo Cto in C (Holliger, I Musici).

WNYC—Rochberg: String Qt #1 (Concord).

11:00/WNCN—Beethoven: Piano Trio in E-Flat Op. 38 (Stern, Rose, Istomin).

WNYC—Beethoven: Sonata #5 for Cello & Piano (Harrell, Levine).

Fri., Jan. 8

2:06/WQXR-AM/FM—Mozart: Serenade #9 in D. **Debussy:** La Mer.

3:00/WNCN—Glazounov: Poeme Lyrique, Op. 12 (Rozhdestvensky).

WNYC—California Arts Music Festival.

4:00/WNCN—Bartok: Duos for Violins, #15-25 (Gertler, Suk).

6:00/WNCN—Schubert: Piano Trio #1 in B-Flat, Op. 99 (Vienna Trio).

6:30/WQXR-AM/FM—Surprise Package: a wide variety of musical selections.

7:00/WNCN—Poulenc: Intermezzo in A-Flat (Rubinstein).

8:00/WNCN—Bach: English Suite #3 in g (Gould).

WNYC—Copland: "Vitebsk" for Piano, Violin & Cello (Rosen, Wincenc, Chamber Music Society of Lincoln Center). Live.

8:06/WQXR-AM/FM—Stravinsky: The Firebird (von Dohnanyi).

9:00/WNCN—Paganini: 3 Caprices for solo Guitar (Fisk).

9:06/WQXR-AM/FM—Beethoven: Piano Cto #5 in E-Flat, Op. 73 (Arrau/Mata).

11:00/WNCN—Brahms: Piano Qt #3 in c, Op. 60 (Frank, Boston Sym Chamber Players).

WNYC—Bax: Qnt for Oboe & String Qt (Lucarelli).

Sat., Jan. 9

10:00 a.m./WNCN—Mozart: Oboe Cto in C (Holliger/Waart).
WNYC—Delius: Mass of Life (Groves).
Mahler: Sym #8 (Bernstein).

10:06 a.m./WQXR-AM/FM—Rodrigo: Guitar Cto.

12:00/WNCN—Boccherini: Cello Cto in D (Lodeon/Guschlbauer).

1:00/WNCN—Beethoven: Sym #1 in C, Op. 21 (Szell).
2:00/WQXR-AM/FM—Humperdinck: Hansel and Gretel (Blegen, Troyanos, Chookasian, Devlin/Woitach).

3:00/WNCN—Mozart: Les Petits Riens (Zinman).

6:30/WQXR-AM/FM—Cassado: Cello Cto in a.
8:00/WNYC—Music from all over the world.
9:00/WNCN—Rossini: Petite Messe Solennelle (Lovaas, Fassbaender, Schreier, Fischer-Dieskau, Sawallisch, Hirsch, Raffalt/Sawallisch).
9:06/WQXR-AM/FM—Haydn: Sym #92 "Oxford"; **Mozart:** Piano Cto #24 (Siegel/Marriner).
10:00/WNYC—Sergei Rachmaninov, pianist.
11:00/WNCN—Beethoven: Piano Trio #7 in B-Flat, Op. 97 "Archduke" (Thibaud, Casals, Cortot).
WNYC—Liszt: Sonata in b (Weissenberg).

Sun., Jan. 10

10:00 a.m/WNCN—Haydn: Qt in D (Mikulka, Ostrava, Janacek Chamber Orch).
WNYC—Prokofiev: Piano Sonata #8 (Ashkenazy).

1:00/WNCN—Debussy: Prelude a l'apres-midi d'un faune; Rhapsody for Clarinet #1 (Druzinsky, La Mer/Levine).

3:00/WNCN—Granados: Spanish Dances, Op. 37, #7-12 (Larrocha).
WNYC—Forum for seldom heard modern compositions.

3:06/WQXR-AM/FM—Hanze: Barcarolle; **Saint-Saens:** Piano Cto #2; **Brahms:** Sym #3 (Mehta).

5:00/WNCN—Wagner: Die Meistersinger: Prelude (Boult).
6:00/WNCN—Prokofiev: Sym #1 in D, Op. 25 "Classical" (Martinon).
WNYC—Haydn: Divertimento a Sei for Winds, Strings & Continuo; Trio for Fortepiano, Violin & Cello in e; String Trio (Divertimento) in G (Chamber Music Society of Lincoln Center).
7:00/WNCN—Cimarosa: Il Matrimonio Segreto (Varady, Auger, Rinaldi, Hamari, Davies, Fischer-Dieskau/Barenboim).

7:06/WQXR-AM/FM—Martinon, conductor.
8:00/WNYC—Schumann: Piano Qt in E-Flat (Pressler, Juilliard String Qt).

8:06/WQXR-AM/FM—Offenbach: La *Perichole; Highlights* from Les Brigands.

Mon., Jan. 11

2:06/WQXR-AM/FM—Mendelssohn: Sym #3 in a. **Vieuxtemps:** Violin Cto #2 in f-sharp. **Glazounov:** The Kremlin.
3:00/WNCN—Ravel: Piano Cto in G (Ciccolini/Martinon).
WNYC—Britten: War Requiem.
5:00/WNCN—Cherubini: Sym in D (Brusilow).

6:30/WNYC—Schubert: Sym #9 (Haitink).
Dvorak: Sym #8 (Rowicki).

WQXR-AM/FM—Surprise Package: a wide variety of musical selections.

7:00/WNCN—Sinding: Impromptu, Op. 66, #4 (Dobos, Marciano).

8:06/WQXR-AM/FM—Harty: Irish Sym.
9:00/WNCN—Franck: Sonata in A (Yo-Yo Ma). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Mozart: Sym #28 in C; **Starer:** Violin Cto; **Saint-Saens:** Intro & Rondo Capricioso, Op. 28; **Tchaikovsky:** Francesca da Rimini (Ozawa).

11:00/WNCN—Telemann: Flute & Harpsichord Sonata in C (Rampal, Veyron-Lacroix).
WNYC—Bartok: First String Qt (Guarneri).

Tue., Jan. 12

2:06/WQXR-AM/FM—Grieg: Piano Cto in a, Op. 16. **Haydn:** Sym #103 in E-Flat. **Liszt:** Les Preludes.
3:00/WNCN—Mozart: Serenade #5 in D (Waart).
WNYC—Riley: Rainbow in Curved Air.

4:00/WNCN—Grieg: Sigurd Jorsalfar Suite, Op. 56: Homage March (Ormandy).

6:00/WNCN—Forqueray: Pieces de Clavecin: Suite #4 in g, #19 "La Marella" (Leonhardt).

6:30/WNYC—Mahler: Sym #7 (Bernstein).
WQXR-AM/FM—Mascagni: Tu gui Santuzza from Cavalleria Rusticana.

8:00/WNYC—Stravinsky: Sym in C; Oedipus Rex; Petrushka (Stravinsky).

8:06/WQXR-AM/FM—Byrd: The Battle. **Bloch:** Schelomo.

9:00/WNCN—1981 Salzburg Festival.

11:00/WNCN—J.C.F. Bach: Sextet for Flute, Oboe, String Trio & Harpsichord in C (Maatz, Theis, Bach, Rosch, Lemme, Schwamberger).
WNYC—Hummel: Qnt in d (Liszt).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for a meal per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CASA BELLA—127 Mulberry St., 431-4080. Neapolitan-Sicilian. Spcl: veal chop Casa Bella. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 1 a.m. Pianist nightly to 3 a.m. **(M)** AE, CB, DC, MC, V.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. L Mon.-Fri. 11:30-3:30. D daily 6-12:30. S Mon.-Wed. to 2 a.m., Thurs.-Sat. to 4 a.m. Br Sat.-Sun. 11:30-3:30. **(E)** AE, DC, MC, V.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3:30. Ent. **(M-E)** AE, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

HOUSE OF CHINA—16 Bowery, 233-8210. Casual. Cantonese. Spcls: pan fried flounder, Peking spareribs, Chinese steak with jade tree. Res. sug. Open Sun.-Thurs. 11:30-11:30, Fri.-Sat. to 1 a.m. Private parties for 80. **(M)** AE, MC, V.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 6-11:30. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Ent. nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TENBROOKS—62 Reade St., 349-5900. Casual. Continental. Spcls: cold breast of veal stuffed with spinach and pistachio, lamb Louisiana, chocolate whiskey torte. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-10:30, Sat. 6:30-11. Closed Sun. **(M)** AE, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: roast duck with apples, potlach salmon, canyon steak roast. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WASHINGTON STREET CAFE—433 Washington St., at Vestry, 925-5119. Casual. American-Continental-Wine Bar. Spcls: fish daily, fresh pasta. Res. sug. L Mon.-Fri. noon-6. D Sun.-Fri. 6-2, Sat. to 4. Br Sun. noon-6. **(M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D Tues.-Sun. 6-11:30. S to 1:30. Br Sun. 11-3. Ent. 11 p.m.-4 a.m. Closed Mon. **(M)** AE, CB, DC.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Spcl: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Mexican-Spanish. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro II—58 E. 34th St.** 689-1019. Closed Sun. **(I-M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Tues.-Sun. noon-3. D Tues.-Sun. 4-9. S Tues.-Sun. 9-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

HORNBLOWERS ON HORATIO—59 Horatio St., 741-7030. Casual. Continental. Spcls: fresh poached salmon with hollandaise sauce, stuffed brook trout, duck à l'orange, veal in tarragon sauce. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Br Sat.-Sun. noon-4. **(M)** AE.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. Buffet L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:45, Sun. 5-11. S to 2 a.m. Ent. Private parties. **(M)** AE, CB, DC, MC, V.

K.O.'s—99 Bank St., 243-0561. Casual. American. Spcls: double porterhouse steak, prime rack of lamb, fresh fish daily. Res. sug. D Sun., Tues.-Thurs. 5-10:30, Fri.-Sat. to 11:30. Closed Mon. **(M)** AE, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver**

St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. **(I)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

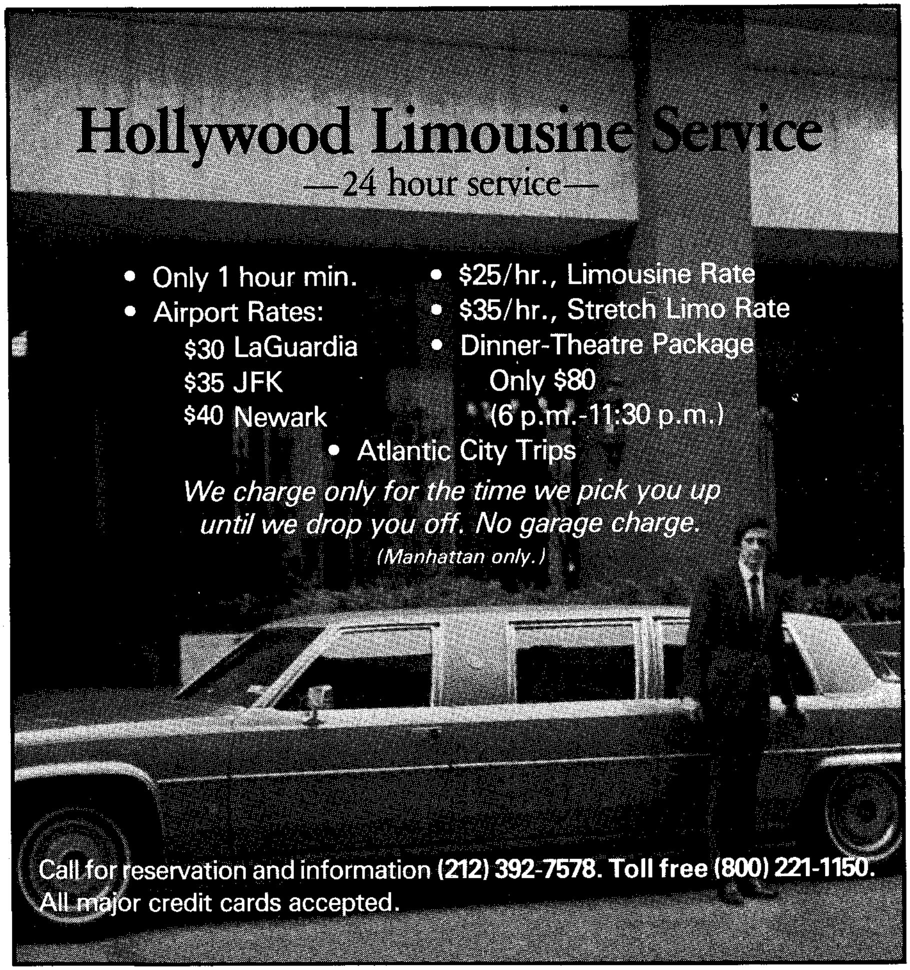
GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. **(M)** AE, DC, MC, V.

HORN & HARDART-AUTOMAT—200 E. 42nd St., 599-1665. Casual. American. Spcls: baked macaroni & cheese, fresh steamed vegetables plus the automat windows. Open daily 6 a.m.-10 p.m. **(I)** No Credit Cards.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs.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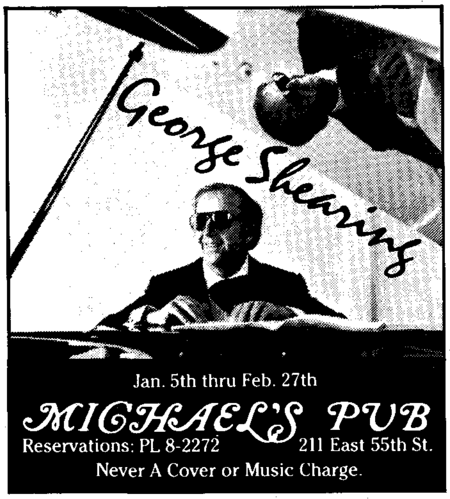
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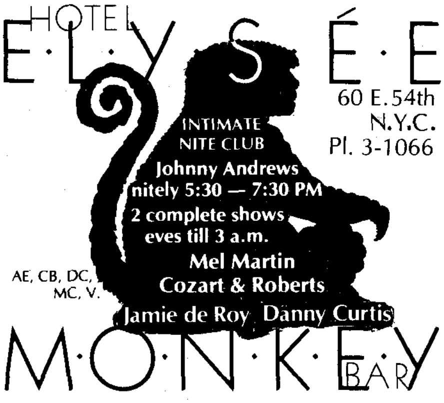

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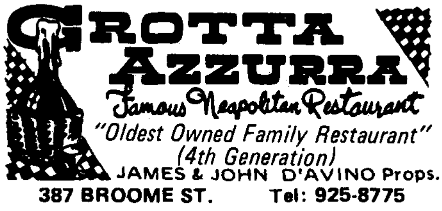

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RESTAURANT DIRECTORY

3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

THE PARK TEN—10 Park Ave., at 34th St., 889-1310. Jacket required. International. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5:30-midnight. S to 2 a.m. Complete L. Ent. nightly. **(M-E)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V:

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin-Hunan-Cantonese-Szechuan. Spcls: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood delight. Res. sug. Open Mon.-Fri. 11-10:30, Sat.-Sun. 11 a.m.-11:30 p.m. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Br Sat.-Sun. 11-5. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: marinated fresh mussels, milk-fed veal, boneless roast duckling. Res. sug. D Mon.-Sat. 5:30-midnight. Pianist Jorge Rios nightly. Private parties. Closed Sun. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking *from 6. Private party room. Closed Sun.* **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Italian-Continental. Spcls: antipasto, seafood fra diavolo, châteaubriand. Res. sug. Open Mon.-Fri. noon-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Continental-Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D daily 6-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. *Spcls: scampi, veal dishes. Res. sug.* L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D (M) AE, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Dress opt. Continental-style and nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5136. Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-

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Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. **(I-M)** AE.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Sat. noon-2 a.m. Ent. Wed.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CHINA SONG—1705 Broadway, at 54th St., 246-6759. Casual. Cantonese. Spcl: lemon duck. L daily 11:30-4. D daily 5-midnight. Complete L & D. **(I-M)** AE, CB, DC, MC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon - midnight. **(M)** AE, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE PETIT DOMINIQUE—69 W. 55th St., 489-7655. Casual. French. Spcls: couscous, canard au kiwi, rack of lamb. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French. Spcls: mille-feuille de ris de veau, salad of lobster, tourte de faisán. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. **(M)** AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater *supper. No-smoking room. Parties for* 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

GUARINI—1063 First Ave., at 58th St., 753-2065. Jacket required. Northern Italian. Spcls: gnocchi with asparagus, shrimps Guarini, veal Saint Elena with artichokes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-9180. Casual. American. Spcls: prime ribs, lobsters, hamburgers, salads. L Mon.-Fri. 11:30-5, Sat. from noon. D Mon.-Wed. *5-midnight, Thurs.-Sat. to 1. Br Sun. noon-4.* **(I-M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tan-

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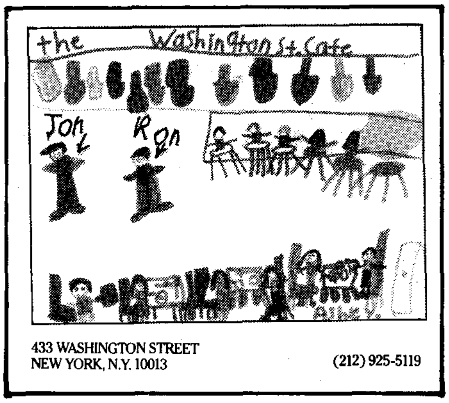

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doori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, cappelli d'angelo all'ortlane. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. & Sat. 4:30-11:30, Sun. 4:30-10:30. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BISTRO DO BRASIL—1371 First Ave. at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à baiana, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Bobby Short Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. Executive L. **(M-E)** AE, DC.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, omelettes, salad. Open daily 11:30 a.m. to legal closing. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'AIGLON—1568 First Ave. at 81st St., 628-4100. Dress opt. Continental-Nouvelle. Spcls: bouillabaisse (Fri.), veal L'Aiglon, seasonal game. Res. nec. D daily 5:30-11:30. Private parties. **(M)** AE, CB, DC, MC, V.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa de pesce, cannelloni, scaloppine al'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. **(M)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

P.J. MORIARTY—1034 Third Ave., at 61st St., 838-2438. Casual. American. Spcls: lamb chops, prime ribs of beef, seafood. L Mon.-Fri. 11-5. D Mon.-Sat. 5-midnight, Sun. from 4. **(M).** AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. **Le Restaurant:** Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Bretton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

TRUFFLES—696 Madison Ave., at 62nd St., 838-3725. Casual. Continental. Spcls: pate, steak au poivre, fresh fish. Res. sug. L daily 11:30-4. D daily 5-2. Br Sun. 12-4. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

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BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St., 362-5234. Casual. Seafood. Spcls: lobster, pasta. Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. **(I-M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

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SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

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VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

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LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

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BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

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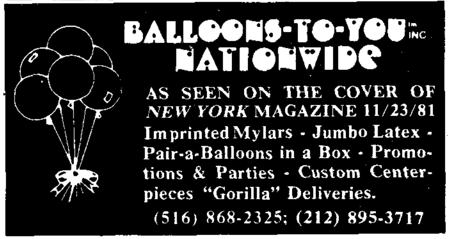

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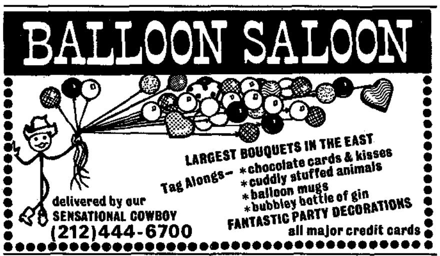

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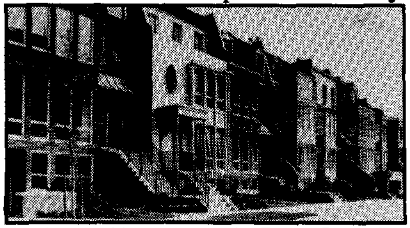

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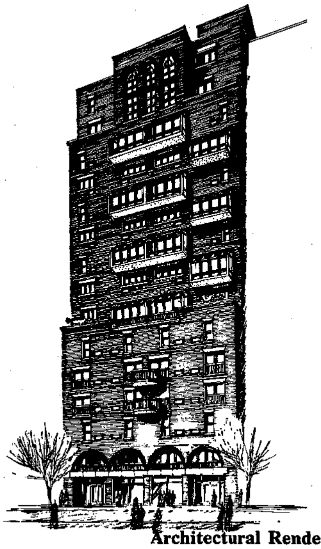

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 435

BY MARY ANN MADDEN

ALL HOPEFULLY ABANDON, YE WHO ENTER HERE!

Above, a cautionary greeting from Edwin Newman (as it appears on Mr. Newman's office bulletin board). Competitors are invited to select one well-known person of fiction or fact and devise for her or him an appropriate motto suitable for framing, pillow embroidery, family crest, or sign upon desk, over door, in waiting room, on front lawn, or what-you-will.

Results of Competition 432, in which you were asked to invent fortuitously contiguous headlines.

Report: Much talk of Mrs. Reagan and her China policy. A few headlines did not read across. A smattering of actual clippings, most notably (below) from our devoted Msgr. McLees. And an abundance of loo humor for reasons probably seasonal. Speaking of which, all the best in '82 to all the best, to you.

First Prizes of two-year subscriptions to "New York" to:

ALTERED	STATES
BILL	HURT
KILLED	BY REAGAN
IN	BUDGET
DEBATE	SLASHING

David English, W. Somerville, Mass.

GROWING INFLUENCE OF	12546 61219
COMPUTERS FEARED	

Steven Scher, Bronx, N.Y.

ALLEN ATTEMPTS TO	CLOUD BANK
ACCOUNT FOR $1,000	CAUSES DELAYS IN
JAPANESE "GIFT"	TRAFFIC

Gregory Greenberg, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

COOKIE MONSTER	MURDER SUSPECT
IS KIDS' FAVORITE	TURNS HIMSELF IN

Skip Livingston, Hopewell, N.J.

MAN WINS	N.Y. MAG CONTEST WITH
$5 MILLION IN	GOOD IDEAS BETTER THAN
LOTTERY	BRADFORD AGAIN

Julian Bradford II, East Providence, R.I.

And Honorable Mention to:

NEW COMET	CLEANSER CONSIDERED
LIKELY TO CAUSE	HEALTH HAZARD,
STRONG TIDE	DETERGENT SUSPECT TOO

Anthony Gray, Closter, N.J.

NEW ENGLAND SURPRISED BY	PAPAL DECREE
16 INCHES OF SNOW	RESULTS IN NEED FOR CELIBACY

John Kuklinski, Kenton Hills, Ky.

BAR HOPPING:	KANGAROOS
NOT HAPPY WITH PRICES	LIKELY TO DIE OUT
THOUSANDS ARE CONCERNED	SAYS SCIENTIST

Oliver M. Neshamkin, M.D., N.Y.C.

QADDAFI DENIES	CANADIAN IMMIGRANTS
"HIT" PLOT	WELCOMED TO U.S.A.

Kathy Gibson, Tujunga, Calif.

FORMER PRESIDENTIAL UNDER-	PANTS COLLECTORS' CLUB
SECRETARY ADMITS	MEETING TO DISCUSS
TRADING NIXON'S	BERMUDA SHORTS
STOCKS, MUTUAL FUNDS	FOR FAT PEOPLE

C.R. Roberts, Rathdrum, Idaho

WEST GERMANS PROTEST	NEW SPECIES OF FISH
BUILDING AIRPORT	LOCATED IN PACIFIC

Michael John Schron, N.Y.C.

MORAL MAJORITY	TREK BEGUN
TO GET FOOT IN	TO MOUTH
AT UNIVERSITY	OF MISSISSIPPI

J. David Felmet, Dayton, Ohio

HELEN HAYES WINS	FIGHT AGAINST ALI
WITH COURT	FIGURES, AS USUAL, IN
ACTION TO SAVE	INTEREST OF NEW YORK
BROADWAY THEATER	AT MADISON SQUARE GARDEN

James Fechheimer, Glen Head, N.Y.

COLUMBIA BRINGS	COFFEE GROWN IN
THE SPACE	BETWEEN BEDS OF OLD
AGE HOME	TO MARKET SOONER

Renee Schindelheim, N.Y.C.

NIXON AT PRESS CONFERENCE	IN CENTRAL PARK ZOO
CITES PRESSURE FROM FRIENDS	CHIMPS BONZO AND LULU
TO RESUME ACTIVE ROLE	AMUSING CROWDS WITH ANTICS

Nancy Joline, Huntington, N.Y.

FAMED DIGGER	PHELPS USING
PLANS TO EXPOSE	SECRETS OF PHIL
ORIGINAL TROY	DONAHUE SHOW

Henry W. Enberg, N.Y.C.

GENEVA PARLEY FACES	WIDE RANGE OF ARMS
UNCERTAINTY ON LINKS	LIKELY TO BE INVOLVED

Msgr. A.V. McLees, St. Albans, N.Y.

WILD, DEVASTATING STORM	FIELD AND NEWMAN TOGETHER
IN MAD RAMPAGE THROUGH TOWN	FOR THE FIRST TIME
SHATTERING WINDOWS,	BREAKING ALL RECORDS
OVERTURNING GARBAGE CANS	WITH "ABSENCE OF MALICE"

Ruth Migdal, Brooklyn

BARYSHNIKOV TRAINS	EXILED IDI AMIN
FOR DANCE GALA	CELEBRATING PACT
AT WHITE HOUSE	WITH QADDAFI

Liz Pierce, N.Y.C.

ARTHUR ASHE, CUP CAPTAIN, | N.Y. DENTAL SPECIALIST
STRAIGHTENS OUT SERVE | CORRECTS SEVERE FAULTS
OF PENITENT MCENROE | BY ORTHODONTIC TREATMENT

Arthur S. Ash, Mt. Vernon, N.Y.

DEMOCRATS MAY ASK | IDI AMIN
AT NEXT CONVENTION | IN SAUDI ARABIA
FOR CANDIDACY | IN PLACE
OF LIBERAL | UNKNOWN AT PRESENT

Harold J. Ellner, M.D., Richland, Wash.

NIXON AND FAMILY | "ON THE ROAD"
SELL N.Y. TOWN HOUSE | WITH CHARLES KURALT
TO SYRIANS | CELEBRATING FIFTEEN YEARS
AFTER CHOOSING HOME | WITH C.B.S.

Maria Zayas, N.Y.C.

THOUSANDS CHEER | CHINESE PANDAS
AS THEY WITNESS | HUFFY AND PUFFY
WIN BY CZECH | MATE IN D.C. ZOO

Sandy Shaller, Bronx

WATT SAYS HE'LL PAVE | STATES OF IOWA, UTAH SEEKING
WAY TO BETTER IMAGE | BRAND NEW CONCEPT OF UTOPIA

Richard F. Gibbons, N.Y.C.

KIRKPATRICK EATS | THREE RUSSIANS FOR
BREAKFAST AT | U.N. STAFF—
OFFICERS CLUB | CHINESE OBJECT

Sheila B. Blume, M.D., Albany, N.Y.

TONIGHT'S TV SHOWS | BIZARRE SYMPTOMS
"PIGS IN SPACE" | ALL OVER CITY: OBSERVERS SAY
FOR THE FIRST TIME | SWINE FLU

Don Hauptman, N.Y.C.

NEW TOUGHER | KENTUCKY COLONEL
BOOTS: RUBBER | CHICKENS OUT
RECOUPING LOSSES | ON INDUSTRIAL MERGER

Loretta Denner, Bronx

SCANDAL ROCKS | LADY DI AND PRINCE
ALFONSE D'AMATO | EXPECTING BABY
SENATOR FROM N.Y. | IN JUNE

Peter Tafti, N.Y.C
sp. mention: Randy Kaplan, N.Y.C.;
Margaret D. Dale, Longmeadow, Mass.

THE ARTFUL | DODGERS PLAN
BALLET TROUPE | FOR 1982 AND 1983
AT MAJESTIC | IN GRAND STYLE

Dick Fitzgerald, Brentwood, Tenn.

MAN | DRAKE, MAGICIAN,
BITES | HEADS OFF CONTESTANTS: HOT
DOG | DINNER AT GALA INADEQUATE

Anne Jones, N.Y.C

M. A. MADDEN | THE OLD IS GOD
SPEAKS AT | REALLY DEAD
LUNCHEON | QUESTION ASKED

Norman Raik, Santa Monica, Calif.

Competition Rules: One entry only should be sent to Competition Number 435, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 15. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 8 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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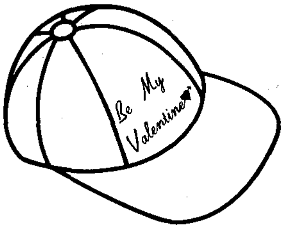

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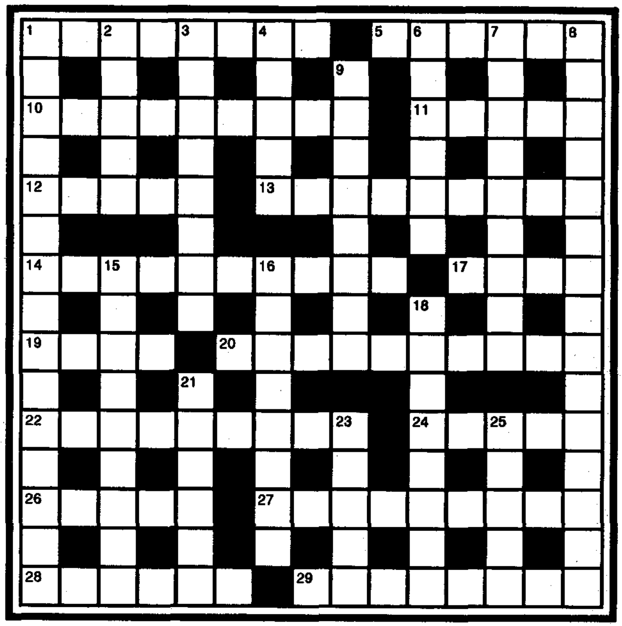
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Previous examination in rural work. (8)
5 Where a party leads to the disturbance of rest. (6)
10 His plight is unusual, but this will help him to avoid disaster. (9)
11 Shaver comes in with spare razor. (5)
12 Working woman married for her attractions. (5)
13 Before marriage a number go in for courting. (9)
14 Quotes about the potentially great are bad for the health. (10)
17 Goddess who is put in the best bedroom. (4)
19 River takes the same direction twice. (4)
20 In a sense the German is tortuous. (10)
22 A company of the line provided by a group of irregular soldiers. (5-4)
24 Chose work with a man. (5)
26 Born headstrong and impetuous. (5)
27 State of individuals entering another country. (9)
28 Corrects me in finals. (6)
29 Respect the time in changing the event. (8)



Down

1 Upholder of the law who discovers little license in writer and artist. (6, 9)
2 Letter which gives an incomplete indication to a relative. (5)
3 Conquer by cunning but must change in love technique. (8)
4 Creature concealed after father turns up. (5)
6 Kind of music transposed for choir and piano. (6)
7 Wrongly steering east for a place in Africa. (9)
8 Man's contest? (5-6, 4)
9 If not observed the rascal has to feel. (8)
15 Trap a friend with a card in the drinking place. (3-6)
16 The graduate with sign of nerves concerning a thesis. (8)
18 Run down animal behind lair. (8)
21 Made gradual progress though half this is stolen. (6)
23 Trick to avoid. (5)
25 Woman who gives up her advantage. (5)

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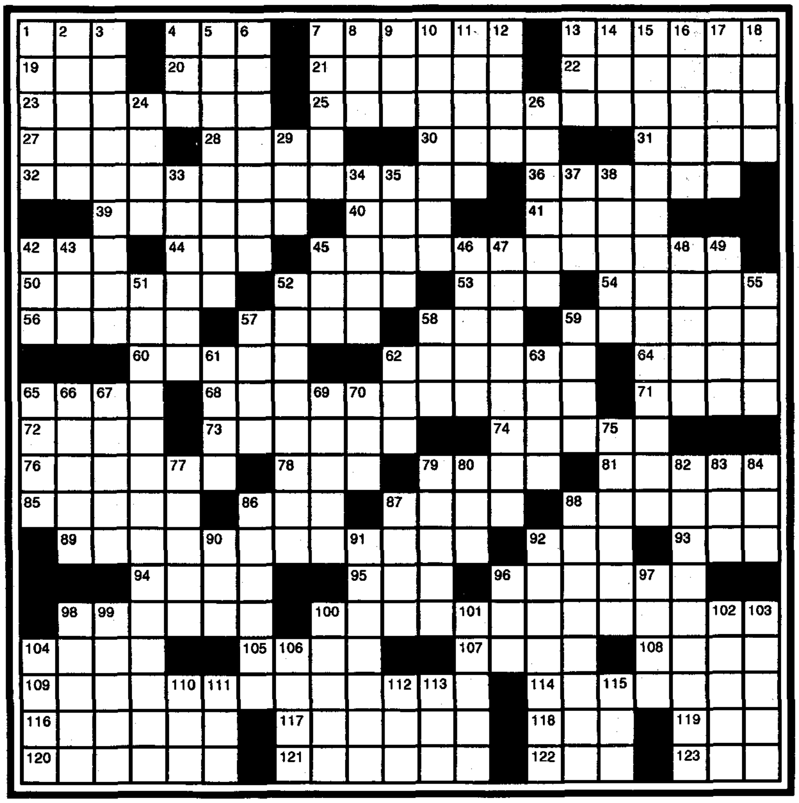
'STARTING OUT': CUE CROSSWORD / By Maura B. Jacobson

Across

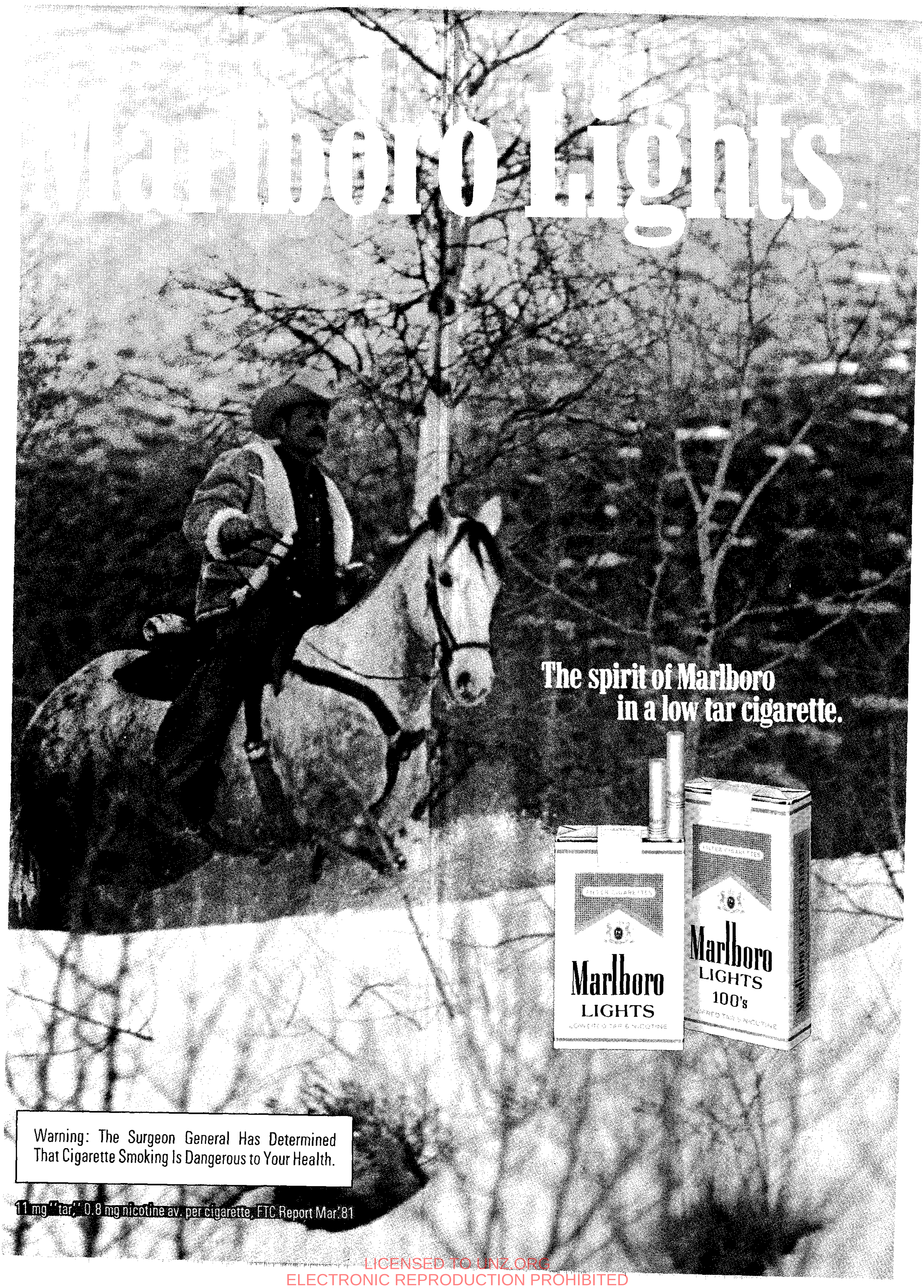
1 Smidgen
4 Explorer Johnson
7 Marat's assassin
13 Word in a Dumas title
19 Under the weather
20 Work onstage
21 Tax oneself
22 Tasting spoiled
23 Sister of Orestes
25 Dane's start
27 Touchdown
28 Touched down
30 Kind of rug
31 Epicenters
32 Andersen's start
36 Print-shop workers
39 Like Abe
40 Dallas coll.
41 Portrayer of Jake Goldberg
42 Cockney's cavity
44 Train lines: abbr.
45 Starting words of 1982
50 Men of valor
52 Glass vessels
53 Resembling: suffix
54 White-plumed bird
56 Chekhovian sister
57 A.A. candidates
58 Lots of laughs
59 Egyptian god
60 Openhanded blows
62 Attican sea
64 Most of a giraffe
65 Tailless rodent
68 Constitution start
71 Large-number ordinal endings
72 In a lazy way
73 Give an account
74 Japanese porcelain
76 Jim-dandy
78 Anne Baxter role
79 Part of S.A.R.
81 Chou ——
85 Oriental inn
86 Sis's contemporary
87 Needlefish
88 "Home on the Range" start
89 Poem start
92 M.D.'s org.
93 Father of Abner
94 Shout
95 Leandro's lady
96 Sad, in Savoie
98 Illinois city
100 "Moby Dick" start
104 Philippine archipelago
105 Queen of Jordan
107 Kaminska and Cantor
108 Cassowary's kin
109 "Aeneid" start
114 Banquets
116 Athenian prefix
117 Byron's "Childe"
118 Soho swell
119 Before wit or pick
120 —— as a pin
121 Starts
122 Doe in "Bambi"
123 Mystery-writer Josephine

Down

1 Muralist Rivera
2 "—— a summer's day. . ."
3 Stadium section
4 Feedbag tidbit
5 Paint-removing devices
6 Perplexed
7 Terra ——
8 Ab —— (from the start)
9 Confederate Johnny
10 Concoct
11 Put on a pedestal
12 Auld lang syne
13 —— -Magnon
14 Word with fink
15 Bible start
16 Wash painstakingly
17 Rodeo star
18 Lyrical literature
24 Nile queen, for short
26 Nabbed
29 Bankbk. entry
33 Imaginary
34 Muzhiks' rulers
35 Devilkins
37 At once
38 Actress Evelyn
42 Volt-ampere unit
43 Grazing ground
45 Fez, for one
46 "—— to My Head"
47 Bowling game
48 Court decree
49 German realm
51 Song start
52 Subway pests
55 Tongue-clicking sounds
57 Graf ——
58 Service charge
59 Draft classification
61 Lopsided
62 Barbary beast
63 Maundy money
65 Gladys Knight's group
66 Revoke, as a legacy
67 Mild cigar
69 Devastation
70 Après printemps
75 Go over the same ground
77 Secretive one
79 Suntan-lotion ingredient
80 Fort near Monterey
82 Topographic contour
83 Start of a prayer
84 Comparative ending
86 "One if ——. . ."
87 Co-ed
88 Unincluded item
90 Clay, today
91 Audience
92 Daughter of Minos
96 Kennedy nickname
97 Revenuers
98 Contented meows
99 Violinist Mischa
100 Cagney role
101 Intellects
102 Spine-chilling
103 Full of vigor
104 Adventure tale
106 Galba's successor
110 Here: Sp.
111 Whether or ——
112 "Stooge" of comedy
113 High, in music
115 Hoop gp.



Solutions to last week's puzzles appear on page 98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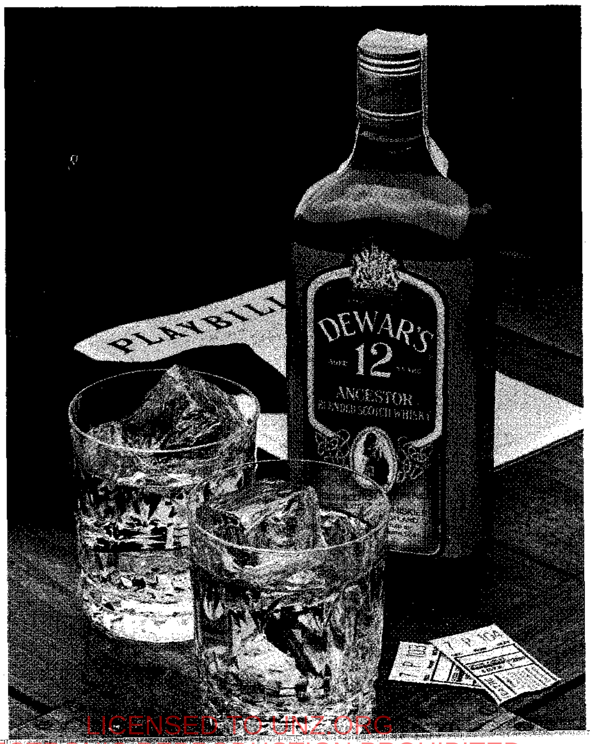
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